

HORROR ART - MUSIC - PHOTOGRAPHY - TATTOOS - MODELS

# GORE MAGAZINE

INTERVIEW WITH:

TARMAN

ALLAN TRAUTMAN

MUNK ONE

WILLIAM STOUT

CALABRESE

LINNER QUIGLEY

ANDREW P. BARR

GLENN HETRICK

PALLBEARER PRESS

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30TH ANNIVERSARY

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# GORE

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### Letter From GN's Editor:

**O**ur mission here at Gore Noir is to provide people with a publication that is a bit different from the other horror magazines on the shelf. We've chosen (for now) to handle our own distribution to small independent shops and have a grass roots fan base first. We want to be a family of horror fans that love creating and bringing new ideas to the masses. We are all about innovation and giving other horror innovators the spotlight.

Our goal is to not just be a spectator, but to also make a direct contribution to the culture. We like mixing alternative lifestyles with horror and showing you exactly what the cultures have to offer. We love covering all the people that are helping to make the horror culture more interesting and bloody.

We are against anything that is stagnant and that isn't producing anything new or exciting. I've had some people who were against our magazine's focus because of the fact that we aren't complete horror movie slaves and that we are offering something a bit out of the ordinary. I do realize that people think it's a bad idea to not directly cover movies, but I think the artists and actors deserve their time in the spotlight.

You will see our email plastered all over this magazine and we encourage people to get involved in molding our magazine for the future. We'd like to stay fluid and change over time depending on what we like and don't like. We want everyone to be a part of what goes on here and that includes shaping what we become in the future. Unlike other magazines, we welcome change and we strive for it. There's nothing wrong with ruffling some feathers because when you think about it... That's what the whole industry is based on!

Well I hope you enjoy the magazine and if you don't feel free to contact us and let us know why you hate us. I really love hate mail. It's exciting!

Gore Noir Magazine

5701 W Slaughter Ln A130-111

Austin, TX 78749

#### Mitch Raften:

Editor, Writer, Designer, Co-creator,  
Owner, Loner, Rebel

#### Taylor Haggard:

Editor, Co-Owner, Writer, Accessories  
Guru, Make up, Styling

#### Ariel Galvarro:

Writer, Music Guru

#### Voodoo Rob:

Writer,  
California Correspondent

#### Shaun Kama:

Writer,  
California Correspondent

#### Casie Baum:

Writer

#### Derek Mick:

Writer, Staff Photographer

If you like what we are doing here at Gore Noir and would like to be a part of our staff feel free to write us an email: [info@gorenoir.com](mailto:info@gorenoir.com). You must have a talent that we can exploit in our attempt to take over the world. Nun chuck skills, bow staff skills, Jedi mind tricks, lndesign skills, writing skills, some really cool friends in the industry that you don't have to pay to hang out with you. Something along those lines would work for us. If you are a celebrity and you'd like to get bloody for us feel free to drop us a line. If you are just some random fan that would like to get bloody for us... Well... There is a chance you could get in the magazine. Haha all jokes aside we don't give preferential treatment to celebs unless they supply us with 5 lbs of all blue M&M's and the milk of a virgin Czechoslovakian woman. Get all that? We like hearing from you! (Unless you are a total asshole then we really like hearing from you and ridiculing your point of view for all of our fans to see.)

# CANNIBAL COOKBOOK

## SEND MORE PARAMERICA PATE

RECIPE BY: TAYLOR HAGGARD

**S**ure, we all know that consuming brains will ease the pain of death, but this delightful paramedic pâté will also do the trick and make you feel like the most high-class zombie in the graveyard! Though this pâté can be eaten the day it's made, we find it even more flavorful when chilled in a morgue cooler for 3 to 4 days.

#### Ingredients

- 1 1/2 sticks unsalted butter
- 1 cup finely chopped onion
- 1 large garlic clove, minced
- 1/4 teaspoon dried sage
- 1/4 teaspoon crematory ashes
- 1/4 teaspoon dried graveyard dirt
- 3/4 teaspoon salt
- 1/4 teaspoon black pepper
- 1/8 teaspoon ground allspice
- 1 sachet of Knox gelatin (You can squeeze pre-mixed Knox directly from a freshly deceased punk's mohawk in a pinch!)
- 1 pound of liver of unsuspecting paramedics, trimmed
- 2 tablespoons cheap well whiskey (You can also use your favorite 40oz if you prefer a more malty taste)

**Special equipment:** 2 1/2-cup recycled chemical disposal drum. Reuse, reduce, recycle!

**Accompaniment:** Thinly sliced dog halves. Also makes a great spread on charred bone fragments!

**Garnish:** An original pressing of 45 Grave's "Party Time"

Melt 1 stick butter in a large nonstick skillet over moderately low heat, then cook onion and garlic, stirring, until softened. Add herbs, salt, pepper, allspice, and livers and cook, stirring, until livers are cooked outside but still pink when cut open. Stir in whiskey/beer and remove from heat. Purée mixture with a bone saw until smooth, then transfer pâté to the metal drum and smooth top.

Melt remaining 1/2 stick butter in a very small saucepan over low heat, then remove pan from heat and let butter stand 3 minutes. Skim froth from butter. Let me repeat this revolting step: **SKIM FROTH FROM BUTTER** then spoon enough over pâté to cover its surface, leaving milky solids in bottom of pan. **MILKY SOLIDS.**

Chill pâté until butter is firm, about 30 minutes, then cover with a discarded leather jacket and chill at least 2 hours more. The more studs and patches the jacket has, the better!

# NEWS & EVENTS

**G**ood day my fellow Gore fans! How are you? I assume you are all here because you have a strong love for all things Return of the Living Dead like I do! Maybe you were curious about what we imagine Tarsman smells like? Well, it's not just my imagination of course... I actually smelled him and his Thrown offshove! He's one stuffy smelling stiff!

**O**ne of the things that I love about running an independent magazine like Gore Noir is coming up with fun and innovative ways to set us apart from other mags. Whether that be fun special editions, scratch n sniff covers, coffin shaped magazines, or other such fun stuff that we've yet to reveal! It's all in the hopes that we bring some fun and nostalgia back to print magazines.

**R**eally our goal is for people to pick up a physical magazine and love the experience that it brings. Plapping it down on the coffee table for others to pick up when they're over having way too many drinks. You know that friend right? Are you that friend?

**E**veryone come together now and let's all help this horror community blossom. Are you ready to read the amazingness that is Gore Noir? Well I'd like to think we are amazing... At least Return of the Living Dead is amazing! So we've got that going for



^Above you will see our last coffin issue featuring cover art by Sara Ray Art! These babies have been selling like hot cakes! There might be a few left you should go grab yourself one!



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# PUTRID PICKS

## Horror Product Picks by Taylor Haggard

### Shark Attack Selt & Pepper Shakers

I already wrote about these magnificent kitchen accessories in my horror holiday shopping guide, but I don't think they have received enough praise yet! We all know that sharks are misunderstood gentle giants, right? I like to think that this friendly little beady-eyed creature witnessed some sort of heinous jet ski accident and fetched this lost limb from the ocean depths in an act of kindness. "Human friend I think you dropped this!!!" That's totally how it went down!

<http://www.sourpussclothing.com>



### Inborn Designs - CvlT - Serial Killer Merch

Another killer Austin company that you need to check out! We plan on doing a full feature on Inborn Designs since they have several ranges, each with oodles of morbid goodies! I fell in love with their delightfully ridiculous serial killer merch from the CvlT range at Blood Over Texas's recent Horror for the Holidays market, I don't think I really need to say much. Who doesn't have a strong need to slip their morning coffee out of a Jeffery Dahmer mug that reads "Eat a Dick"? How fucking fantastic is that? Go check out their products you filthy animal!

<http://www.inborndesigns.com>





# PALLBEARER PRESS

**T**hanks for joining us for our Return of the Living Dead Issue Craig! Tell us a bit about Pallbearer Press, who you guys are and what you do!

**PP:** Thanks for having us, Mitch, we're flattered that you've asked us to be a part of this issue.

As far as Pallbearer Press goes, it's me and my girlfriend Jennie that handle the daily operations. As far as the idea behind the site or brand if you will, it was just me for the longest time and it's now morphed into a bit of an artist collective made up of friends and family that we've known through the convention circuit or have been fans of and met through other channels. We also sell records and toys to help offset my personal record and toy habit.

**GN:** A lot of your designs are more cult movies, was there a plan to focus on these movies from the beginning or was it something you just ended up filling the void for producing?

**PP:** Short of an unnecessary rant on mainstream "Horror" lets just say we stick to what we know. There's nothing quite like discovering a rare or lost record / film for the first time. With the internet now, it's easy to say that everything is already out there but that's not true. Tons of independent film makers who grew up on what we're into are able to crank out more and more and do it with little to no budget with all the affordable technology at your fingertips nowadays.

There are so many amazing resources

available now that there should never be a reason just to sit back and accept what Hollywood has been regurgitating for so long...

**GN:** You've had your Return of the Living Dead shirt design for awhile and I love it! You also have 2 patches featuring the movie. What is it about ROTLD that brings you back to the imagery?

**PP:** I always saw ROTLD as an homage or even a live action EC comics epic tale...Not exactly sure if that's what Dan O'Bannon and William Stout had in mind for the film but it all just fit together brilliantly. The after school special punk rockers, talking zombies and comedy gold that is Chu Bialer, all really ham it up, but just enough to skosh the edge of ridiculous, even though he claims to have played it straight. ROTLD still holds up brilliantly today but how cool would it have been to see the John Russo / Robe Hooper version?

**GN:** I know you said you were rebrining your ROTLD design, are there plans for any Return designs to replace it? What movies/designs do you have in the works?

**PP:** The idea is that most of these collaborations have a limited run, this one has had its run and more, we'll see what Mr. Holloway has up his sleeve and lean toward something completely different, I'd imagine. As far as the direction the new designs are going, we've been giving artists a rough outline for subject matter then let them do what they do best in the form of



# PALLBEARER PRESS

a logo shirt. SUGI has done an amazing Yekio Demons logo, Alessandro Pyrosoulis has done a creepy old school Halloween logo design and ZORNOW is working on a hopping Vampire logo design at the moment.

**GN:** A lot of the artists you have featured on your shirts are really rad. Who are some of your favorite horror artists? Any artists you'd love to work with?

**PP:** Outside of the three artist that I just mentioned I'd have to include Quiltface Chris Garofalo, Chuck "My Man" Moran, the lunch time Leonardo that is Don England, Chris Ott, Chris Kuchta, Patrick Matt and Daniel Cortesi to name a few. As far as artist that we'd want to work with, I have several...I've been pestering our pal Gary Palks going on 5-6 years now so I'd better throw him on. I'd like to see what Jeff Gaitner would come up with and as far as fantasy via a time machine from the top of my head I'd say Vigil Frelay, Chris Balun and Mad Mac Rude for starters.

**GN:** Whenever I see you guys vending at conventions I always have to stop by and say hello. But really it's just to dig through your Vinyl. The stuff you have in those crates is gold! When did you start with the vinyl and especially the horror soundtracks etc.?

**PP:** Hah! Thanks for being honest, Mitch. I've been hunting and trading records ever since I was a kid. Soundtracks just came with the territory. When you need to complete a drawing, a good soundtrack can be just as motivating as any good hardcore record.



**GN:** Do you have a top 10 for horror soundtracks? Maybe just favorite vinyl releases? Shit let's go with both!

**PP:** I'd have to say no...That's due to the fact that it's always in flux. I can let you know what's been sitting in the que next to the record player for a few weeks since I get lazy and don't always put them back right away. Very random but there's some fias in there.

ATOMIC CAFE / DEATH DEALERS (comp) / JOE COLEMAN "HOMAGE TO MASS MURDERERS" / THE EQUESTRIAN VORTEX / THE WILD SOUNDS OF SATAN'S SATISTS / ROJO ERIKSON & THE EXPLOSIVES "CASTING THE RUMES" / PROFONDO ROSSO / LE FRASSON DES VAMPIRES / CONAN THE BARBARIAN and VOYOD "RIIROOOAAARRR"

**GN:** Beyond shirts and vinyl and patches and pillows, etc. You also carry some horror

related toys. I pretty much want to have a retail store like you do your vending. Except I'd probably ad some prints.. Buck to my question sorry! Which of the toy makers are your favorite and what are some of your favorite toys in your collection?

**PP:** No secret, I love pretty much anything monster related that was produced from the 60's - the early 80's. TOMLAND "FAMOUS MONSTERS OF LEGEND" REMCO MONSTERS big and small, Anything AZRAX HAMWAY (JAH) and the undisputed King's of the cloth action figure is MEGO. There are a ton of new companies producing cool stuff nowadays but I've always thought the "MEGO STYLE" figures looked the best as customs or mass produced. Diamond Select have been releasing a nice Mego style Monster every Halloween for a few years running. NECA has done really well with the "retro cloth figure" and have the best over all packaging for the mass produced stuff but keep an eye out for DISTINCTIVE GUMMIES. Martin has been putting out the most killer limited edition customs for quite some time now and he's been relentless lately with his releases.

Give me a shout when you're ready to open this store.

**GN:** Give the people some links and places where they can follow what you have coming out and where to buy all your shirts/patches/toys and vinyl

**PP:** [pallbearerpress.com/](http://pallbearerpress.com/) @pallbearer\_press on Instagram /pallbearerpress on facebook



# THE RETURN OF THE LIVING DEAD

## 30th ANNIVERSARY

**R**eturn of the Living Dead is an unofficial sequel to *Night of the Living Dead*. It actually references the movie events directly. The government came in and cleaned up their mess, placing the Throxin infected zombies into sealed waste drums and shipping them off to a storage facility. The government gets the shipping info wrong and the drums end up at the Unedei Medical Supply Company. The drums are then stored in the basement of the warehouse without the government being the wiser. By the time Freddy, Unedei's newest employee is hired, the drums have gone to shit and are a bit dilapidated. I mean why take good care of toxic Throxin infected zombie filled drums? Pahhh.

Frank is the man in charge of showing Freddy the ropes at Unedei and of course starts bragging to the upstart about the drums in the basement. The two make

their way downstairs for a little show and tell and Frank explains to Freddy that the events of *Night of the Living Dead* actually happened and that what they were looking at was the zombies from the clean up job the government did. Guess what happens next? If you guessed a barrel leaking mishap, you'd be exactly correct! Poor Freddy and Frank end up passed out from a halting Throxin induced sleepy pool. They wake up to the whole warehouse going crazy.

Anything that was once dead is now tap dancing like a 2 dollar hooker on \$1,000 worth of meth. No, but really, the half dogs are barking, the stiff in the freezer is going nuts. It's pandemonium! They try to take the stiff out by cutting his head off but it doesn't work. These zombies apparently don't follow your classic zombie rules. So they chop everything that moves up into tiny pieces, throw the bits into trash bags and head over to the mortuary next door. We're

gonna burn the besties in the crematory right? Brilliant idea! Not so brilliant. The ashes fly out the chimney like a dry dusty load being shot into the clouds. Then what? It starts to rain of course! No. Not rain. It starts to pour. Out to some punks in the cemetery next door to the warehouse and mortuary. Said downpour is soaking the punks and the graves as well. Apparently this Throxin infused rain burns skin like the dickens! Yes, I just said "burns skin like the dickens". So what? Anyway. The rain seeps on down and lock starts all the dead bodies back to life. Well, as much life as a decomposing body can have at least.

The thing about the zombies in *ROTUD* is their star power. Just about all of them have a very E.C. Comics, over the top, rid look to them. This was all on purpose mind you. The most notable of the zombies of course being Tannen. He's the "Papa", if you will, of all the zombies. His drum pit is what filled

the warehouse with Thoen and brought all the corpses to life. Then those corpses' ashes then brought this new batch of graveyard zombies to life with the help of the man. You following? Good! My second favorite zombie was brought to life in this graveyard "wave" there. She's the female half corpse that they strap to the gurney. They're able to chat it up with this fine young lady and get some questions answered. Apparently by eating brains, the dead are able to help quell the pain that comes from decomposing and being undead! Sounds legit.



Out of all the zombie concepts, I definitely like the ROTLD formula the most. Chemical induced zombies (not far off from the way zombies were created with voodoo potions) are not so far fetched. Consuming flesh and/or brains is definitely a theme with most of the genre as well. Some movies fed the need to explain it like ROTLD does, and some could care less.



As it's very base Return of the Living Dead is definitely a zombie movie, but it incorporated so much more than most zombie films had before it. The zombies themselves were able to tell us about what they were going through, and the reason why they were craving brains. I think this was one of, if not the first, zombie movies to include their lust for brains and not just human flesh in general.



The inclusion of the punk subculture elements are a large part of what made me fall in love with this movie. They weren't just thrown in haphazard; they also both sensationalized and made fun of the punk culture as well. "This isn't a fuckin' costume. It's a way of life!" The character Suicide was definitely speaking for most punks when he

First 2 photos on right: Female half corpse from Return of the Living Dead. In my opinion an inspiration for the bicycle girl from The Walking Dead.

Bottom Photo: Punks on their way to the cemetery! They really don't know what's in store for them at this point... Linnea Quigley top left has a featured interview in this issue just keep flipping those pages!!

# THE RETURN OF THE LIVING DEAD

netted this off. I'm assuming it was meant as a shot at the culture but it's honestly how most punks really think. I was a little bit too punk for punk when I was younger but I'll say that I have listened to Grass and a TON of other punk in my earlier days and sported a mohawk as well. Okay okay. I guess I was a little punk without really knowing it... I knew I liked some of the aesthetic I just hated how most of them had to look a certain way. Like this here is your punk uniform. Wear it well! Oh well I digress...

The soundtrack for Return of the Living Dead contains with the punk theme and is, in and of itself a work of art. I recently was able to track it down on vinyl (I'm not a hipster I swear I just love the huge art!) and I love it to pieces. Little vinyl flesh eating pieces. When you've got bands like The Corps with "Surf'n' Dead", 45 Grave, T.S.O.L., The Damned and Rocky Erickson all on one soundtrack you know it's going to be sweet as all shit. Yes, I just said sweet as all shit. My record came complete with a merchandise flyer chock full of ROTLD amazingness including all the shirts they had available at the time for purchase. I mean who doesn't want a "Send more Paramedics!" shirt?

All you have to do is google search Return of the Living Dead or Tannen to see the overwhelming amount of fan art that has been produced by the public at large. From

posters, pillows, action figures, sculptures, and everything in between, you'll find some high quality fan produced items out there. I personally own quite a few pieces of fan art and some figures from the movie. Tannen himself seems to be the subject of most of this fan produced media. We've included a lot of what we could find in this very issue but there were SO many pieces that we would have to devote every last page in the whole magazine to it. Just imagine trying to get ahead of all those people? It's definitely a good group of people that are fans of Return of the Living Dead. Just in gathering the people together you could tell everyone had a strong bond and attachment to the lore of the movie.

I'm sure you can read into a lot of what they have going on in Return of the Living Dead as you have many things thrown at you pretty quickly. I try not to analyze movies too much I take them as fun excursions into a fictitious place and I try to get lost in them while not nitpicking if at all possible.

Overall I think the mixture of campiness, amazing character design, infusion of punk rock, and the homage to those that came before are what put ROTLD in a class of its own. It's all these things combined that allow me to scratch this movie over and over. And it's these factors that will draw in new fans for generations to come.



Tannen artwork by Artist: Kirk Davis, Instagram: @kirkdavisart99, Facebook.com/kirkdavisart99



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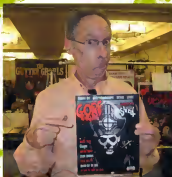
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# ALLAN TRAUTMAN AKA TARMAN

**T**hanks for joining us Mr. Trautman! How did the whole "Tarmen" gig from *Return of the Living Dead* get bestowed upon you?

**Allan Trautman:** I went through an audition process, just like any of the other actors. I first auditioned for Stanio Stokes, the casting director, and then met with the director, Dan O'Bannon. I have no idea how many other people Dan saw, but I'm glad I got it!

**GN:** When was the first time you saw the Tarmen concept sketches and what were your first thoughts on the character?

**AT:** My first thoughts were, "Boy, there's not much holding this guy's joints together. I bet he walks all wobbly-like!" Once I met with Dan at the callback, he specifically told me he wanted to see Tarmen thinking. He didn't want slow, stupid creatures. So it was the thinking combined with the loose joints that was the basis for the character. I just made

up the walk right there at the audition.

**GN:** I can definitely see Tarmen as a thinker and not just the random shambler. When watching *Zombie* movies do you prefer the undead slow or fast?

**AT:** I think Dan O'Bannon had it right: the faster the scarier!

**GN:** Zombies are all the rage these days. What do you think it is about zombies that captivates people?

**AT:** I'm not sure what captivates other people, but for me it has to do with the fact that they used to be regular people. The more you can see some humanity in them the more interesting they become. They are also interesting as an existential threat to humanity: a personification of something that will eventually consume us all, and the corresponding struggle to deal with it.

**GN:** You've been heavily involved with

the Jim Henson Company for awhile and puppeteering in general. How did you first become a puppeteer?

**AT:** I was in college when I decided to pursue acting. I started checking out the bulletin board at the school of theatre, and noticed an audition for a show called *The Letter People* that was looking for puppeteers. Actually, they were looking for people who could do character voices, who they could train as puppeteers. So I learned puppetry on the job; I went to grad school at CalArts in L.A., and then got involved with the local puppeteering crowd first through work with Sel and Marty Krofft.

**GN:** There's a stark contrast between horror like *ROTUD* and your Jim Henson work. Would you do more horror based work or do you prefer the kid-centric Henson projects?

**AT:** Well, much of the Henson work is not kid-based, actually I'm a founding member

# TAR MAN



All artwork on this page by Artist Adam Padilla, @redampadilla23 adampadilla.bigcartel.com Email: horrorshow1313@yahoo.com

# ALLAN TRAUTMAN

of Puppet Up! - Unmanned, which is a touring puppet improv show. We've done a web series with Neil Patrick Harris that was aimed at adults. But, yes, I also worked on projects like PBS's *Sid the Science Kid*. The only reason I might not prefer the horror work would be if it involved a lot of body suit work, as Tarmen did. That's hard work!

**GN:** On the subject of horror, what are some of your favorite horror genre films?

**AT:** I loved *Zemke and Cable in the Woods*. And I just watched the 30th anniversary director's cut edition of *The Exorcist*, still one of the best, scariest films ever.

**GN:** Are there any crazy stories from wearing the Tarmen suit or while getting it fitted? I'm sure it was definitely interesting.

**AT:** They tended to seal up the head very before I was needed on set, so I had to sit around for hours waiting to go on. If I knew then what I know now, I would have refused to sit around with the full suit on while they were still on other shots. I did have a fitting that seemed to go on for ever, since Bill Munes, who created the first Tarmen suit, kind of used me as a human body form to place all the foam "drips."

**GN:** What is the reaction from Tarmen fans when they see you at cons? Has the fan base been growing as of late?

**AT:** I love meeting with fans at the

conventions. They are invariably nice folks, many of whom traveled many miles to attend. And sometimes they bring the most interesting things to sign. Foreign posters I've never seen, LaserDiscs, LPs, t-shirts, you name it. It's always a pleasure to talk with them. It does seem like the last few cons were very successful.

**GN:** What are some of the weirder items that you've been asked to sign?

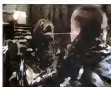
**AT:** I've had one or two people want me to sign their arms as a template for a tattoo. [I've seen some pretty awesome Tarmen tattoos.] I've seen some great old foreign posters and other poster art for *Return of the Living Dead: The German* and French ones are very cool.

**GN:** Adapting movies into TV shows and good old remakes are abound in the horror genre. Would you revisit the Tarmen character for TV or a remake?

**AT:** I wouldn't say no to the idea. But that type of work gets harder as one gets older!

**GN:** Give all the readers some ways to keep up with you online and also some final words!

**AT:** I suggest my fans follow me on Facebook at [facebook.com/allantrautman](http://facebook.com/allantrautman). I'm also on Twitter at @allantrautman. And of course, there's my own website, [allantrautman.com](http://allantrautman.com). Hope to see some of you out there at the conventions wherever that may be!





- Opposite page from top to bottom:
- Fright Rags Tarman Tee Design
  - Tarman in Army Drum
  - Tarman mid-bite
  - Tarman action figure by Amok Time

This page:

- Top Left - Andrew P. Barr Illust.
- Bottoms Left - Amok Time Tarman Toy
- Top Right - Tarman Selfies Ya'lllll
- Middle Right - Fright Rags Tarman collectors shirt package
- Bottom Right - Mask by @csosa68 on Instagram, Artist: Christopher Sosa [facebook.com/sosafx](https://facebook.com/sosafx)



# LINNEA QUIGLEY AKA TRASH



**Gore Noir:** How was it having prosthetics put on for *Night of the Demons* and working with the special effects crew in general?

**Linnea Quigley:** Well... I personally hate facial appliances because they are not good for your face if you're a man or a woman. It's just nasty for it... It's not good for your skin. I don't even like to put make up on so it just makes me feel like I have to wash my face. I hate it. I hate it A LOT.

**GN:** Yes it makes you feel like you have to touch your face a lot... Like you have to get something off of it...

**LQ:** Yeah! And you hear the worst jokes like, "Oh my girlfriend looked like you!" or "Oh you gotta go to the dermatologist" and you hear the same thing again and again... And you get madder and madder that you have this stuff on your face.

**GN:** Was it a lot of fun making night of the demons what was it like being on set.

**LQ:** It was fun! It was really fun. You know I met my husband which although we are not married anymore, but Steve Johnson who did my EFX make up of all things... And it was fun because Kevin Tenney is a really great director and all the cast was great, it was just fun. I was a lot older than all of them but it worked out good.

**GN:** Yes you can definitely see it on screen, I mean I really like the film... It's got a cool quality to it.

**LQ:** Oh good! Good... Cause you never know... When we made that one we had no idea ever that it was going to be a cult classic. You just thought well we are going to make a horror film and there's a bunch of other horror films out but... You know... We'll see what we can do with it. I loved the lipstick trick I mean I don't mind prosthetics on other parts of me... It's just my face... I love that little gag that they did.

**GN:** Yes that was really cool I liked that... There's the new blue ray of *Night of the Demons* and it has you on there with the

**Sprink on your face it was pretty cool.**

**LQ:** Oh good! Good... Good good!

**GN:** Do you still have the fundraiser for helping fix your parents house up?

**LQ:** Yes I definitely do... The GoFundMe Campaign is definitely up.

**GN:** How do people get access to that, how do they contribute?

**LQ:** They go to my GoFundMe page and then they can pay with Paypal or you can go to my Facebook page and message me or you can go to my website [www.linnea-quigley.com](http://www.linnea-quigley.com). So those are the different ways that they can do it.

**GN:** We definitely encourage people to help out because that's going to be a huge ordeal.

**LQ:** Yes definitely but everybody has been so good about giving what they can or reposting and giving good vibes... It's been a

heart warming experience I tell ya because I was really embarrassed about it and annoying it. But I had to.

GM: You have to do what you have to do nobody likes to ask for money.

LQ: I didn't have enough to do the whole reel it's been pouring in here. I just had them do the flat parts I didn't have enough to do the pitched parts.

GM: I heard there were plans to have you in the Return of the Living Dead and Night of the Demons sequels.. What happened there?

LQ: They fled.

GM: How a they fled?

LQ: The producer fled! They said we were. They told us all that we were going to be in the next ones but it never happened! We were all upset because they said we were going to be in the next one and that we could have our costumes and all this stuff from Night of the Demons. I got most of my costume even though I sold it from Return of the Living Dead but they said we could have the costumes from Night of the Demons too. But they fled! They're somewhere.

GM: They're somewhere out there right?

LQ: Yeah but I don't know where.

GM: Hopefully a nice collector has em.

LQ: True true

GM: I guess that is kinda Hollywood though they liked to tell you what you want to hear so that they can get what they want out of you.

LQ: Mhmm. Mhmm. Oh yes. Exactly. To make you happy

GM: I know you've wanted to move back to LA.. To Hollywood and..

LQ: Oh yes

Mitch: We've lived there at one time and we kinda miss it too.. What do you most miss about living in that LA area.. Hollywood area?

LQ: All my friends! All my friends I miss so much. I miss the mountains and running



with the dogs in the mountains. Uhm but mainly my friends and the food.. I miss the food too.

GM: Ya I kinda miss the food too I don't know what it is because like there's a lot of interesting restaurants.. I like Tol have you ever been to Tol on Sunset?

LQ: Yeah!

GM: That was one of my favorite spots and it was up the street from our house. We are actually going to be headed back out there for Days of the Dead LA, so hope fully we'll meet up with some of our friends.

LQ: Oh! They have a Night of the Demons reunion! I was going to go to that but I can't.. But that will be really cool!

GM: Yeah it would have been nice to have

you there!

LQ: I really wanted to go I really did any chance I can get to LA I usually stay an extra week or something like that.. I always end up doing a movie or something crazy. Like I just was out there in January I did Trophy Heads with Charlie Oen and then I did Three Screams Queens with David CoCotolu.

GM: I've seen some of the viral advertising for Trophy Heads I think you put your face on one of the trophy heads and you're just a head.. Is that the one?

LQ: Yes! Yes that's the one and it's streaming on Full Moon

GM: Oh!

LQ: This is their new experiment of streaming video

GM: I saw that Full Moon was doing a Netflix for horror streaming.

LQ: Yeah! Hopefully they're going to be successful at that. People want to see things NOW! With Amazon you can get things next day and people want to see thing immediately. It will be good. Three Screams Queens will be out in October for a Halloween release.

GM: Well I'll have to check out Trophy Heads it sounds like it's interesting.

LQ: Yeah it's fun! Michelle Bauer is in it, Rick Stevens is in it. It's very fun. It's enjoyable.

GM: So we are doing a coffin shaped issue it's going to be all about demons. So what are your beliefs on demons, aliens and the supernatural?

LQ: Well it was funny because last movie I did we stayed at one of the people that lent us their property was a guy Jay on Travel Channel that does the ghost show And so

He was talking a lot about seeing things, and it kinda made me believe in it because he's very skeptical. You know he's not like "You know, 'We saw a 3 headed woman coming at us!' And everything. He's not like other people he's really skeptical. It kind of made me believe more in it. If I don't see something it's hard for me to believe in it. You know I've never seen a ghost, I've never seen an alien. So it's hard for me to believe in them. But I think there are factors that some people are more susceptible to seeing that stuff.

**GN:** I read in an article that you were a big fan of Texas Chainsaw. What was it about Texas Chainsaw that you liked? We're actually based out of Texas now so...

**LQ:** I liked that it's really gritty and it's interesting because I swear that when I saw it I saw her go up on the meat hook and I swear that I saw blood. But I like it because it's very... Um... in your mind. You're thinking up things in your mind and imagining all these cool things that are happening that don't happen on the screen. I like when a movie is like that when it's not really gratuitous splatter and stuff. Like Alfred Hitchcock used to do.

**GN:** Yeah so you're more about like eluding to it and the sounds and all that kind of stuff?

**LQ:** Yeah! Yeah! Because I think anything in your mind is more frightening than anything you're going to see anywhere. Maybe not everything.

**GN:** So you'd be all for it if say... They were to do another Texas Chainsaw you'd be up for picking up a part in that?

**LQ:** Oh my gosh yes! I would love it! I would love it! And it was so sad about Marilyn Burns dying and she was a really neat lady!

**GN:** Yeah I know... That was sad... I saw that

too...

**LQ:** Yeah I know I was just really really... You know you kinda think everybody... I saw her at a convention not too long ago and she's fine and you just don't. She didn't seem like that was going to happen to her. And it's always a shock!



**GN:** You unfortunately we've lost a lot of people this year... I mean, Robin Williams...

**LQ:** Oh boy...

**GN:** Unfortunately it's been a bad year for that.

**LQ:** Oh yes... I know... I'm so glad I did this movie *Disciples* and I got Angus Scrimm to be in it and he's such a great actor! Oh my god he blows everybody away! He is a really good actor. And he's up there at his age but he sure doesn't act it... He's like spy and everything... Such a good actor he knows all his lines. That's one thing about all the now actors that are coming up they don't like... I mean we used to know our lines because we were filming on like 16mm or 35mm and you had to know your lines... The new group of actors just don't even know their lines when they get on set. And it really is weird...

**GN:** It seems that to become an actor before you really had to be in theater or there was a long strong background there. Now it's just kind of a "Face".

**LQ:** Yeah! Before you had to take acting classes you had to do this you had to do that... Now it's like oh... Just what you look like basically.

**GN:** Yep that's what it seems like to me.

**LQ:** Yeah because there's so many good actors that aren't working for so many weird reasons... Maybe they're not playing the game they need to play I guess? I never got into that kind of thing but it's just so difficult.

**GN:** You it seems that way even when we moved out there for awhile it seemed like you had to know the right people and when I was trying to pitch parties with the magazine to places they weren't having it. But the places we'd pitch the parties to would still do the parties just without us.

**LQ:** Oh really? Oh my god...

**GN:** We like to have fun stuff and throw parties with burlesque and punk bands with a horror theme and some times we do like mud wrestling but we do fake blood... So we do blood wrestling...

**LQ:** Oh that's cool!

**GN:** Yeah so we were trying to do a show like that down there. But Texas is really nice to us and has welcomed us with open arms so it's really nice.

**LQ:** I guess LA is really spoiled and Texas isn't.

**GN:** Yeah they want horror stuff out here and LA is just like a glut so... Like "Oh just another magazine" Like a big fish small pond kind of deal. You've done Texas Frightmare right?

**LQ:** Yes I have and I loved it! Oh my god it was great!



# LINNEA QUIGLEY

**GN:** We love that coexistence and it's getting bigger and bigger every year. They're selling out of vendor tables really quick and it's crazy.

**Linnea:** Oh wow! That's good!

**GN:** It's good for more horror in Texas hopefully. It seems that *Night of the Demons* has been getting really popular as of late and is almost a cult classic. Have you noticed a rise in popularity have a lot of people been talking to you about *Night of the Demons*?

**LQ:** Yes they've been talking about it more. I had a weird experience the other day. I had to call the police on something and they came out and stuff like that. They called back 20 minutes later and they said "uh we have to get a photo with you". And I'm thinking "Oh my god what did I do?" "Magician what?" I'm just thinking of the worst case scenarios. And they just said "Well when we were there we didn't want to say anything but we know who you are and if you can take [the picture] it would make my buddies really happy." So it was just really funny that in Pompano Beach the law enforcement knows me!

**GN:** Haha that's awesome though! Now they're gunna...

**Linnea:** I was so terrified! Ya know? Oh no!

**GN:** Haha ya like "What did I do wrong?"

**LQ:** Exactly that was my first thought!

**GN:** Right? You see the police you're like

"Oh wait what am I doing wrong?"

**LQ:** Exactly! "What picture what do you mean what?"



**GN:** That's the whole punk rock mentality it's always like "Uh oh it's the police."

**LQ:** Exactly! Exactly!

**GN:** And I know everybody talks about it but you had your whole band and all that kind of stuff. Is that going to come back ever? Are you going to do any more music?

**LQ:** I hope so! Yes, Amy and I, that's our bass player, we really want to get the band going again and start doing something because she's a great bass player, and a just a great

person and we write things together. We would love to bring the Skitz back and play some gigs for sure!

**GN:** That would be awesome! Maybe we could work on something maybe have you guys play one of our shows?

**LQ:** Oh my god that would be great! We'd love that!

**GN:** That'd be a good way to bring you guys back right?

**LQ:** Yeah! And last time we played we had Joey Image as our drummer because we didn't have another god and he would do it. He's a great drummer.

**GN:** It's always good to have multiple different creative outlets and music is so much more different than acting.

**LQ:** Oh yes, I mean I love doing music and I love doing acting but I have terrible stage fright for both of them which is just terrifying. But I just deal with it.

**GN:** Yes I also read that you were very shy in the beginning when it comes to acting and you had panic attacks... It's kinda hard to believe really because of the whole *Return of the Living Dead* scene and how graceful you are dancing on the gravestones.

**LQ:** I know! I know! But I was like so shy about doing it... But I just thought... Don't tell anybody because they'll look more... Ya know... Act like it's a accident and I just... ACT!

**GN:** Right? Just pretend like you're somebody else.

# LINNEA QUIGLEY

LQ: Exactly because I'd never do that in real life... But Trash would!

GN: Yea! And how did you prepare for that scene mentally and just in general.

LQ: I just... I really didn't prepare for it because I wasn't sure what I was going to dance to and I just thought I was just going to do whatever I'm going to do when I get up there. I had nothing planned.

GN: You just threw yourself out there and winged it?

LQ: Yea! Ya... I just WUNG it!

GN: Haha, yea I guess sometimes when it comes to fear you just have to throw yourself out there.

LQ: Yea I mean I had a horrible time when I did Hollywood Chainsaw Hookers because Bernal Ray kept saying dance sexy with the chainsaws and... They're heavy! I kept thinking "How am I going to make this sexy. This dance ya know?" It's like I got two giant chainsaws attached to each arm and trying to dance sexy I was like "Oh my god"

GN: Haha yea you can't really move your hands because they're so heavy.

LQ: Not! Yea! All you can do is really wriggle around and that's about it!

GN: Just a lotta hips... A lotta hips...

LQ: A lotta hips... A lot of hip movement.

GN: Well it seems like you've had a lot of

cool roles and the whole horror scene in general has welcomed you and I think that's really awesome.

LQ: Oh it's great... Like the new film making I'm working with Adam Goldbrand is amazing



I did the Hunters with him which isn't out yet and the Sadist... He's so cool to work with! He does some very disturbing movies but it gets peoples attention. Either you're going to love him or you're going to hate him... And he doesn't care. You know if you don't like it I did my job maybe... Ya know?

GN: Ya as long as there's some reaction there.

LQ: Yea! As long as there's some reaction there... And I respect those kinds of filmmakers that don't walk the line and don't say I'm going to do it the commercial way.

GN: Ya like making a PG13 horror just because it's going to sell.

LQ: Ya where's all... You know exactly where and what's going to happen and there's a

fright with a cat and then "Oh... I'm going to go check". It's just all that silly stuff that happens... Like the girls that have sex always get killed first. Y'know it's not a program. They're just pre-planned... Y'know like premade cookie dough

GN: Ya way too cookie cutter... And they use the same...

LQ: Cookie cutter y'all

GN: Definitely ya... There seems to be... I mean I like the way horror is going somewhat... It seems like there's a lot more of it which is good... But it also seems like they're also like making stuff a lot more bland... Especially with vampires and zombies now... I don't know...

LQ: Yea... Oh yea... Definitely...

GN: The Walking Dead has been pretty interesting... I've liked that so far.

LQ: Me too! It's kept my interest that's for sure because they do things that are... Like the last one where they had her shooting the girl which is pretty disturbing... Like wow! I can't believe that they did that! But it's great because they're not afraid to do things

GN: It seems like they're doing a lot more horror on TV now which is really good!

LQ: Oh ya! It's great and there's some really great stuff on there

GN: Have you seen the TV Series Hannibal?

LQ: He was at the convention but I've never

seen it. I've gotta catch that one. I haven't caught up with it yet.

GN: It's really good there's a lot of build up and suspense, but there's a lot of straight horror in it too. They had one of the killers make a totem pole out of body parts. And it's very visually interesting.

LQ: Oh my god! Oh ya. And it's visually interesting. Now, is it on a regular channel or is it like Showtime?

GN: It's on a regular channel they got away with a lot it's actually on NBC.

LQ: I like Penny Dreadful too.

GN: I'm watching Penny Dreadful too I like how they are mixing in like Frankenstein and all that kind of stuff. It's pretty interesting.

LQ: Yea and she's a great actress.

GN: A lot of cool visuals in that one too.

LQ: Oh you definitely at least TV is able to get away with more now.

GN: Have you been approached by anyone to do any TV?

LQ: Well I just got a new manager Judy Fox and she's just getting my reel out there and we worked on my reel so it would be tight and have a lot of acting things. So she's just getting that out there now. So she's going to be working on all kinds of things for me.

GN: Well that's good we want to see you in more!

LQ: Thank you! Thank you!

GN: Well you're awesome so we want to see you all the time.

LQ: Awe you're awesome too!

GN: We love the whole animal advocate side of you and it's nice to have good people in homes.

LQ: Awe yes it is. When you meet someone that's like "Well I don't care about horror" and then they're sitting there doing them it's like "Oh my god!" Ya know? It'd be better if you just lied and said you liked it or at least watched a couple films.

GN: You can usually see that in the finished product though.



LQ: Ya that's true.

GN: They usually don't last too long. Ya gotta really love it to make something awesome.

LQ: That's very true if you treat it like it's nothing then you're going to see a performance that's nothing.

GN: Any other films that you are going to be a part of or anything else that you want to promote so we can put that out there?

LQ: Just about animal rights and Disciples is going to be out with Angus Scream, Bill Moseley, Tony Todd. It's huge! It's a huge cast! It's a really good movie visually and the story. I did one by Joe Hallow called A Blood Story which will be out soon too and then Trophy Heads which is out now on Full Moon

streaming and Three Scream Queens which will be out in October by David DeCoteau. It Came from the Ether which I did in the Carolinas and it's a really good black and white and it reminds you of those 50's black and white horror films and it's really very good. It's called It Came From the Ether and Demonica which they did in my home state Iowa and it's coming out soon I'm going to be out there for a screening of it in a month. And that's Demons on roller skates.

GN: Wahoo!

LQ: So that should be interesting!

GN: It sounds interesting!

LQ: Oh yea. Oh yea. So those are the things that are happening right now. I never count anything until I'm on the set.

GN: Yea exactly you don't count your chickens until they hatch. Well we're animal advocates as well. We have two black cats and tarantulas so we are on the same page.

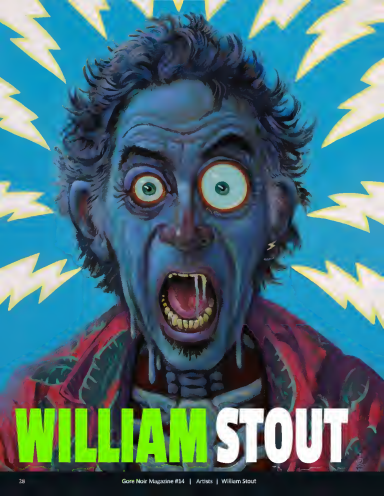
LQ: Well good I know and it and horror and animals and horror go together. Whenever you see an animal get hurt on screen people will walk out.

GN: Well it was nice talking to you Mr. Quigley and we'll talk more in the future and cooperate... Cooperate? Wahoo... Collaborate! That's the word I'm looking for!

LQ: Okay! I'll cooperate.

GN: Will you cooperate? Wahoo!

LQ: Yea I'll cooperate! I'll cooperate fully!



**WILLIAM STOUT**

# WILLIAM STOUT



**H**aving the opportunity to meet Mr. Stout at Mondocon a few years back was amazing. The man takes the time to talk to his fans and most often than not he will draw some art in your book you purchase to go along with his signature. He's a real class act! I had to pick up some Tarman art from him and chatted for awhile and when I asked about an interview I was stoked when he obliged. I mean the man is responsible for the look of all of the zombies and most of what you see on *Return of the Living Dead*. Just amazing!

**W**elcome to our *Return of the Living Dead* issue Mr. Stout! You were responsible for the concept art for ROTLD and the zombie characters we know and love! What look and feel were you going for

with the zombies and general atmosphere?

**William Stout:** Dan O'Bannon and I were big E.C. Comics fans, so we both wanted some aspects of comics like *Tales From The Crypt*, *House of Fear* and *Vault of Horror* to appear throughout the film. Those comics also combined true horror dished out with a very dark sense of humor. Our goal was similar to make a film that was really funny yet really scary. We also wanted our zombies to look very different from George Romero's zombies. I used many of the mummies of Guanajuato, Mexico for inspiration. Dan used the term "principal zombies" to emphasize a star quality absent from the zombies in the Romero movies.

**GN:** Well I think you guys really accomplished that star quality with the zombies! I mean Tarman is one of the most easily recognizable zombies in the genre.

Now that you mention it I can definitely see the E.C. influence in the movie. It's not as blatant as *Creeple* obviously. If they called you back for another addition to the franchise would you return to the mythos?

**WS:** I would if the script were good and honored Dan's vision. I was asked to work on production design for the first sequel. I read the script, a pathetic shadow of Dan's script — and about two-thirds of the script was plagiarized from Dan's original screenplay. Disgusting. It wasn't difficult to pass on that one.

**GN:** I know you love drawing dinosaurs but you're also a confessed "monster kid" at heart. What are some of your favorite monsters?

**WS:** King Kong, Boris Karloff's Frankenstein monster, the Bride of Frankenstein, the



TROTLD en

THE FIRST CORPSE ARISES



# WILLIAM STOUT



Wollman, the Mummy (Kerloff and Tim Tyler), Lon Chaney's Phantom of the Opera, the pod people from Invasion of the Body Snatchers, "Gaulah" from It Conquered the World, the Alien in all its forms, the Pale Man from Pan's Labyrinth, most of Ray Harryhausen's creations, as well as some of the monsters I had a hand in designing, like the Predator, Tar-Man, the Half Corpse, the Martian crows (Invaders From Mars), Edgar (Men in Black), the Fawn from Pan's Labyrinth, Saurod from Masters of the Universe and my Godzilla from the remake 1982 Godzilla film I worked on. Those are just the first few that spring to mind, there are many, many more.

GR: Harryhausen was so amazing at his crafts. I caught the documentary on his works and was just floored at the amount of work he did himself. I was a fan before I knew who he was. The skeletons from Jason and the Argonauts had me captivated when I was a young child. Speaking of the half corpse though... I would definitely say the bicycle girl from The Walking Dead is a

nod to your creation. Do you watch Walking Dead? Any thoughts on it?

WS: I stopped watching The Walking Dead after what AMC did to my gal Frank Darsabont following his delivery of a very successful first season.

GN: While we are talking about zombies, what do you think of the state of zombies in our culture?

WS: I'm more than a little shocked by the gigantic public interest in zombies. The TSA even held a massive zombie apocalypse drill about a year or so ago!

GR: You've been involved in comic books over the years, including a story in Night Terrors. Do you enjoy working on comics and any plans for more comics soon?

WS: I LOVE comic books and I always will. I try to do some sort of comics work every year. I recently completed a cover and story

for RAW Studios' renewal of Bruce Jones' Alien Worlds comic book coming out in 2016.

GN: You are the creator of the character we all know as Torman. Was his look solely a thing from your imagination or did they give you a general idea?

WS: There was a very brief description in the script, plus Dan and I discussed his look. I thought about it all, including some very specific problems that needed solving, and did a few quick studies and nailed it to Dan's (and my) satisfaction with those first visual passes. I then did more detailed studies and turnarounds of the Tar-Man.

GN: I love looking through your art for the ROTLD sets! It's very wild and detailed. Were you happy with how the sets turned out?

WS: I was very happy with our sets. We had a great construction and painting crew (and, of course, a fantastic art department).

# WILLIAM STOUT

GN: Any pieces you designed that didn't make it in?

WS: I was very disappointed that many of my zombie designs didn't make it to the screen the way I had drawn and painted them.

GN: It was great meeting you at Mondocon! How did you hook up with Mondo? I love your Necrosta piece you did for them by the way!

WS: Thanks! I think my Necrosta poster is one of the best pieces I've ever done. It came out exactly as I had imagined it. Mondo and I connected at Comic-Con International. My first poster for them was Ring Rang.

GN: We are huge fans of the Return of the Living Dead soundtrack and several of the zombie designs were punk inspired. Where did you come up with the references for these characters?

WS: A former girlfriend was heavily involved in the early Los Angeles punk rock scene. She introduced me to all of her punk friends and the bands and took me to lots of shows. I was thoroughly familiar with the punk aesthetic when I began work on ROTLD.

GN: Oh that's awesome that you were familiar with the scene! What were some of your favorite bands in the punk scene at the time?

WS: My favorite punk band was Fear like



Ving was so undeniably charismatic — and hilarious! He'd tell an extremely sick joke meant to rouse anger in the audience in between each song (Example: Why are a woman's pussy and asshole so close

together? So you can carry them around like a sackpack) I love Billy Zoom's guitar playing for X. I thought Soca X's LP was fantastic. He was really underrated as a producer. The punks treated him poorly — that really pissed



me self. I did what I could to help out and stick up for Gabe. Every time he came out with a record, I'd buy ten of them from him. I saw the Go-Go's very first gig, back when they were punks. They couldn't play for shit. I saw them a year later and was astounded. By working their asses off, they had become this tight, fantastic band. Their songwriting abilities had gotten really honed, too. I saw Weir of Woodoo's first gig, too. I loved their sense of humor. Four guys on synthesizers plus one drummer. Most of the punks lived in this huge Hollywood flop called The Canterbury. The Deadbeats lived there. These guys could really play. Their dad was a top jazz drummer.

**GN:** Have you heard the soundtrack?

**WS:** Of course! Do you wanna party?!!

**GN:** IT'S PARTY TIME!! Haha! So it's safe to ask you which was your favorite track off of the soundtrack? I recent grabbed the OST on vinyl and I love it... It had the insert with the original promotional items on it. I'm also eyeing the picture discs but they're a bit pricey...

**WS:** I don't have a copy of the soundtrack but I would have to say it's the signature song that begins, "Do you wanna R&B-TY?"

**GN:** It was an older interview I had read, but I heard you mention directing a vampire Nazi film. Is that still in the works?

**WS:** Yes it is. I am trying to get the script into a state that I can proudly show the actors that I want in the film.

**GN:** Give us some parting words and give the people some links so they can keep up with your projects and new works! (c: Spout)



And thanks again for taking time out to talk with us!

audience

My website is [www.williamstout.com](http://www.williamstout.com)

I'm also on Facebook with a regular page and a fan page. If you like blues music, check out my book *Legends of the Blues*. Its creation was a total labor of love on my part. And if you find yourself in San Diego, check out my murals at the San Diego Natural History Museum and the San Diego Zoo.

**WS:** I'd just like to thank all of the incredible ROTLD fans. Your enthusiasm for our little film has built it up into a huge cult classic. Although it was always our goal to make a movie you could watch over and over again, Dan O'Flannan and I never anticipated that ROTLD would become such a beloved movie to so many people. It's become one film that I really enjoy watching with a receptive

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# MUNK ONE

# MUNK ONE ONE WORK



**T**hanks for joining us! Your client list reads like a who's who list of the music and merch world! Congrats! Tell us a bit about Munk One!

One!

**Munk One:** Thanks and thanks for having me. I'm an illustrator, painter, political cartoonist etc. I started out in the merchandise industry and lately I've been working on screen-printed band posters.

**GN:** We are primarily a horror mag and your artwork tends to stay towards the dark side. What is it about dark imagery that attracts you?

**MO:** I think I enjoy bouncing back and forth

but I think what attracts me about darker art is the organic shapes and the manipulation of anatomical features. I find beauty all the time in many places.

**GN:** About your client list: have you been able to hang out with many clients? When were you the most star struck?

**MO:** I've been able to meet many clients over the years in person but I think one of my favorite was speaking over the phone with a potential client at the time, Immortal Technique. The wealth of knowledge and ability to express it through words is something I really admire about certain rappers and that conversation did not disappoint.

**GN:** I know you cited Bernie Wrightson as an inspiration and I'm totally on the same page! What other artists or specifically horror artists have you been feeling lately?

**MO:** I own a Chet Zar original oil painting study because I've always admired his paintings and work ethic. Gustavo Klimada's paintings have been looking great as well. I hope to own one of his some day.

**GN:** Movie wise what horror do you pop on when you feel the urge? Maybe give us a top 5 in no particular order?

**MO:** Dawn of the dead (remake)  
The Mist  
Zombie Strippers



Shawn of the dead  
Smoker

**GM:** We see a lot of artists getting their art stolen and piracy is always an issue. I'm sure you've dealt with this quite a bit?

**MO:** Yeah I've had many pieces be used without permission. I am hopeful that as time goes on people will be better educated about usage rights and have a certain amount of respect since we are all creating so much digital media lately through social sites and the like.

**GM:** Do you work in any other media besides illustration (pencil), such as sculpture, block printing, etc.?

**MO:** Yeah I've done block printing with coffee, I paint in acrylics, I work digitally, I like working in graphite on paper, I have done murals in spray paint, and I have painted vinyl toys to name just a few.

**GM:** Throw us out some links so we can gain you some new stalkers! Also tell these kids what the meaning of life is..

**MO:** I find that life is variety. Make each breath count!

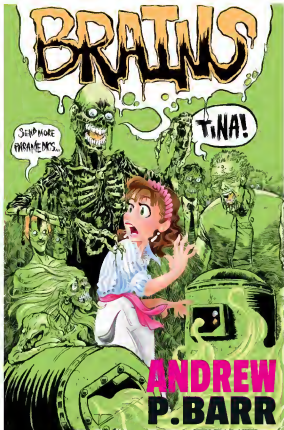
[www.munkone.com](http://www.munkone.com)

# MUNK ONE





ANDREW P. BARR



MORE...  
**BRAINNS!**



**W**elcome to Gore Noir Magazine Mr. Barr! Have a look around... Don't touch that carpet over there tho... How's life treating you in Canada?

**APB:** Can't complain. Summer's almost over so we're getting close to Halloween time, which is always nice. TIFF's around the corner and the Midnight Madness program's looking decent.

**GB:** Let's talk about comic books... I know you said you don't care for the Walking Dead comic but do you read any horror comics at all? What kind of comics have you had your hand in creating?

**APB:** Oh yeah, I read a few horror comics. Aside from the typical reprints of Tales from the Crypt and Creepy, I really dig the Megalomaniac books. Hellboy, B.P.R.D., Abe Sapien. I've really been enjoying Seth Green, can't wait for them to get

back to the main story. The Maxx too is fantastic. I really enjoyed when Marvel named the Punisher like Frank Castle. Oh, and Mark Smith was pretty fun too! Godzilla is Hell is great so far.

As for comics I did art duties on, I did a Toxic Crusaders story in a Torra Anthology comic (Jloyd Kaufman Presents: The Toxic Avenger and Other Toxic Tales), I just finished art on a story written by John Kestaz (the guy behind Jack Breake: Monster Slayer) in Matthew Thierlein's The Gates of Miskatonic Anthology. I was in the middle of working on comic with the band Calabrese but they wanted to change their image a little and put the comic on hold. I also occasionally work on my own little self-published comic. Something A Go Go and it's weird on-line experimental spin-off Beach Blanket Bleed. But I've also done art duties on a bunch of weird educational comics that were only available to schools or something.

**GB:** I know you have quite a bit of Return of the

Living Dead artwork, so are you a fan? Or just fan of the imagery?

**APB:** The first time I saw Return, I absolutely loved it. "Zombies don't run, talk, only eat brains, what kind of stupid nonsense is this?" I remember thinking, I was like 12 or 13 at the time. But then in college I ended up watching it again and now I'm a huge fan, it's probably my favorite zombie movie ever. I love the imagery, especially William West's zombie designs.

**GB:** I know there's a couple horror fan staples you aren't a fan of such as Texas Chainsaw Massacre and Hellraiser. But Nightmares on Elm Street? What's wrong with Freddy???

**APB:** Ha but I don't know, Freddy's OK I guess, for a burnt up jester/child molester. Sorry child KILLER. But really I don't hate Elm Street, but for some reason those movies never really connected with me. That being said one of my

# ANDREW P. BARR



Twelve things I own is a chart I made showing all the victims of Freddy and how they died over the course of the movies that I got signed by John Saxton, Heather Langenkamp and Robert Englund. Robert Englund signed it as Freddy, drew a little stick man at the end of the list and wrote "You're my last victim Andrew!" It's awesome and makes me canonically the last victim of the Springwood Slasher! Hellbiker's starting to grow on me and I dig most of the original Chasmeow movies, just not the first one.

**GN:** So we've gone into some detail about horror films that you don't like... What are some of the horror films that you DO like?

**APB:** I love *The Mouth of Madness*, *The Thing*, *Prince of Darkness*, most of the *Halloween* franchise (Jo and resurrection are the worst), *The Blob* remake, *Creators* from the *Black Lagoon*, *The Bad Dead* films (even the remakes), *Frankenstein*, *Requiem of the Living Dead*, *The Mask* [1961], *The Beyond*, *City of the Living Dead*,

*American Werewolf* a *Satan*. Man there are too many to list!

**GN:** Can you give us a rough count on how many horror characters you've given the of square head treatment? Are you going for a comprehensive list of ALL of them? How about a book featuring them?

**APB:** Geez, I think it's gotten close to 300! I'm going to keep doing them until I stop. That being said there's no plan to stop doing them. I've been thinking of doing a book of them but there's so many of them, it would be a giant book like novel! I do sell prints of them when I do conventions and stuff, you can find a few of them online at my Etsy shop (<https://www.etsy.com/ca/shop/Monstertop>). When I first started doing them I had three EX17 posters that had, I think, 20 on each poster. When I sold them at conventions I had a deal where you could get all three posters for the price of one if you could name all the monsters represented. Only two people ever got

that deal. One of them was less than 20 years old. Aylmer from *Brain Damage* was in that first set, that's either a sign of great parenting or the worst possible parenting I'm not sure.

**GN:** Throw out some links so people can follow you and give us some parting words on... Words of wisdom? And now you know! ...And knowing is half the battle.

**APB:** You can find my Monster art at [monstertop.blogspot.com](http://monstertop.blogspot.com)

That *Berserk* link! *Bloodbath* comic at [berserklinkbloodbath.blogspot.com](http://berserklinkbloodbath.blogspot.com). Follow me on Instagram @APB\_art (that's also my name on twitter) for other art stuff I post. If you don't like any of that and you're on Facebook, go here: Andrew Barr, Illustrationist, or my In need of updating website, [somethinggaga.com](http://somethinggaga.com). As for Words of Wisdom? I'll go with a quote from the worst man I knew, Buckaroo Banzai, "Remember, no matter where you go, there you are."



# GLENN HETRICK

**L**et's start from the beginning. What got you interested in the makeup world, and how did you get your start as a professional monster maker?

**Glenn** Growing up in Bethlehem Pennsylvania you're on the far east coast of PA. You're almost exactly equidistant from Manhattan and Philadelphia, so we got channels from New York and Philly. They both had horror reruns on Saturdays and Sundays, so I grew up watching *Halloween* films. As much as I love Universal, my earliest memories of horror are *Peter Cushing*, *Cristopher Lee*, and the color hammer stuff I grew up on that stuff and, at that time, I didn't realize that they didn't do their own makeup. I assumed that they got to act and do their own makeup like *Lon Chaney*. I grew up wanting to be, with zero fluctuation, wanting to be a part of horror films as a makeup artist and an actor. I've never deviated from this concept. It's all I've ever wanted to do. I've never had a single thought divergent from that path. It's been a goal of mine since I've been a kid. I remember in first grade they gave us clay. It was the first time I ever touched clay, and they asked us to sculpt something. I took a piece of white paper, and I drew out [to the best of my limited ability] an ape head from *Planet of the Apes*. Then I sculpted a relief of an ape head on top of that. That was the first thing I ever sculpted, and that was a round age six.

**Taylor** That's awesome, breaks your classic psych path for sure! With the whole acting thing, I know you've acted before. What kind of projects have you worked on as an actor, and is that something you want to get more into?

**Glenn** Yeah for sure! I'm fortunate enough to be busy in my career, so there's a back and forth. There's an amazing synergy too. Growing up I would work in stage productions, haunted houses, I did a bunch of musicals throughout high school. Community theater level stuff. I played *Bill Sikes* in *Oleanna*, I played *MacCollis* in *The Music Man*, if you can picture that, difficult as it may be now. I started auditioning in Manhattan for commercial stuff when I was really young. Maybe around 14 or something. All through high school I did that. Then college came along, and it was sort of this department. My dad was also a checker at *McMehon* Super. I understand this, but they did not think I should be financially affiliated for me to go to school to become an actor. They are probably not

wrong. I very badly wanted to move out here [LA] right after graduating high school. I was on an advanced placement class track, so I had really good grades, and I was so upset when they didn't see my vision for me moving to LA at 18 years old to study acting. [laughs] So the next best thing was York College of Pennsylvania. Great university!

I went to York because some friends of mine from high school that were a year older went there, and I was going down on the weekends to hang out. I loved the school! I went where it wanted to go that was acceptable. That was also in PA. They still had the problem where you had to declare a real job major, so I kind of went to school and flaked through for a year or two until I figured it out. Then I realized that they'd agreed television and production course curriculum. So how do I do that? I knew the parents wouldn't buy signing on the dotted lines for the classes to take radio, or something, as a major. It turns out that if you take speech/communications, and you declare something like public relations, or promotion, you can pretty much take every single class that you would for the theater degree. It's a lot of the same electives and core curriculum, so that's what I did!

I think that *Alister Crowley* talks about this a lot... That every man, woman, and child is a star in your own orbit. If you are in your orbit doing what you're supposed to do, things will align properly. If you have misery in your life it's because you're out of orbit. I didn't necessarily want a degree in PR, but once I declared it and studied it, those very classes, and that school being particularly good at that discipline, is exactly what I would need. Not six years later here I was out here [LA]. It's what I learned in classes like persuasion, group/dyadic dynamics, public speaking, that gave me a skill set that I did not know I needed. When I was here working at shops, it allowed me to become



supernatural, and eventually run shows. When you own a shop, or you are supervising a show, you're in a room with producers, writers, and directors. The moment that you see a monster, or a dead body being sculpted is a HUGE part of the story, but it's a very small part of the script. When you write a screenplay format, by accounting there is an economy of words, a brevity, that has to be there in order to make it fit one page per minute. They can't write out big descriptions of monsters or dead bodies because they are just there. Then when you watch the film it has this massive impact. The most amazing scenes, if you think about it, it's often just a minute or two on camera. In these minutes there's other things going on, there's dialogue, so it's usually telescoped to a sentence or two of a description of what that thing is. Usually the producers, writers, and directors don't all have the same vision. They don't know that they don't have the same vision until you start talking about it. There are so many details about the actors, the locations, the budget, that when

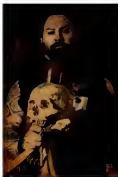
you sit them down they allow there's a monster in the movie, but they really haven't hashed it out yet. They think they all have the same vision, then you start getting them all talking without even having an opinion yet. Now find out that they are all completely different, and this is the first time that they pulled it out of themselves and actually put it on the table to discuss what it is. I love that part of the job. That's one of the things, certainly the thing, that has allowed me the chance to excel. I came out very late. I'm very young for a shop owner. Everyone else is pretty much older than me and was here in the 80s, so it was ultra competitive and shrinking when I got out here. If I had to put my finger on one thing that made me successful it was, oddly, taking these classes and getting that degree. It allowed me to establish a rapport with the producers I worked with. To kind of up-sell a scene that could have been lame into bigger effects. By listening to what it is they want to use and how important it is to the story understanding that you have to increase their awareness for the need of how big it should be, or how cool it should be, and how much it should really mean. That's how it went from supervising little gigs, trailer gigs, feature and tons of work.

Let me backtrack a little bit. So in high school I did all that stuff, and after college I went straight back into anything I could do. I took acting classes. I auditioned, I did tons of indie horror films in Brooklyn, in Queens, all of the boroughs. At that time in Manhattan there was a massive indie horror scene happening in the early 90s. I would audition for stuff, and if I got in, I would bag to do the fit for free. I kind of just built my career with that synergy, just constantly using one to push the other. Eventually a few years after graduating at that scene in New York, I got turned into the Moblis. I can not understand how fundamental they were in the early days of me defining my personality when I was a kid. I found out I was working on the set that was really close to where they lived. They were doing a signing when they were going to get back together. Jerry and Boyle's brother, Jimmy, was the manager. I got to know Jimmy and then I started doing stuff for them for free. It was a great start. Then they started paying me to do stuff for the stage show.

It was around that time when they found Diavolo, and they went back out, so I got to work on the stage shows and eventually got to produce a video. I knew some guys from the horror convention circuit that could get a hold of Romero, so I wrote it with Jerry, and I produced it. Roadrunner records financed it. We got George [Romero] to direct it, and we went to Canada to shoot this music video! I don't know if it will ever be as fun as that part of my career was. It went right from that, and then Type O-negative found out about me. I went on a couple of tour dates with them. But then up like full-on zombie for October fest. That was awesome! After that was over, I kind of went there isn't much more for me to do here. The reason I did it is because at that point the industry out there had already begun to shrink. Guys who were once considered big moved to LA, became very successful, worked on big stuff, and then had moved back. Having a career out here in 70s, and being in the union, and then moving back when shit went to film in Manhattan (or anywhere on the east coast) those guys already had the foot in the door. There is no

way you're getting on a big film being a nobody there. Then if I wanted to work there, I had to move here and establish myself to work there. Which is happening more today than it ever has.

I kind of got to a point where I felt like my growth had been truncated by my location and drove out here and started all over from the



bottom you know. The very first job I had was at Optic Nerve Studios, and they called me in to print some stuff on The X-Files. I was very close to throwing up the first day I got out of the car to go into that shop. I worked there for years, but that's when the shop was really busy. It was owned by John, X-Files, Buffy, Smoky Links, Crossing Jordan, and Roswell, we were doing them all at the same time! We were working, literally, 90 to 180 hours a week. As long as you could work. There was that much stuff going on. I was so hungry that I would just work on anything.

The first night I worked there some wires got crossed. I came through the door with all my tools, and I got sucked into the mold room. I got asked to mold this crazy complex mutated baby. I'm a terrible, at that point, terrible mold maker. I'm still not a great mold maker, I understand it, I comprehend it, but I'm not physically good at it. It's a very difficult art form. I was asked to do this silicone mold. I almost got fired the first two weeks. I was there. I had to explain to the night shift foreman "Dude, I'm not here to do this. I didn't say I could do this." And I'm screaming this while I'm getting into the sculpture! It was a nightmare! Because I was able to bring, we got those molds done. They took me off of it, and someone else finished it. Then a few hours later the silicone molds were done, and then I stayed all through that whole night as we poured 250-300 babies out of five molds. They were all sort of freak show babies, same had two heads, it was for an X-Files episode where Gillian finds out that

the fertility clinic was actually experimenting on the DNA. So I stayed through, went home and slept a few hours, came back in and painted a ton of them with a few other people. Slept a few hours went to set... That's a dream job. To go to set on your first thing, and help to dress it all in. That's how it started! After all that I bounced around like everyone does. I worked at a bunch of different shops, and a bunch of different films and television shows, but I kept coming back to Optic.

Absolutely working there on different shows, I started supervising, and after years of supervising, the owner [very understandably] he had done so many years of that level of pressure, and he kind of just wanted to get into producing and directing, so he had stepped aside. There's middle management, and that wasn't working out for us, so I had a conversation with him. At that point I had built a client base, and I wanted to be fair. A lot of makeup effects shops that exist today split off from the shop they worked at, and the way that usually happens is less than savory. They go to set, make friends with a director or producer, and then they take a show. Then they take people from the shop, and they go and rent a space down the street, and open their own thing. There's just a lot of discord in the industry because of stuff like that. I didn't want to do that. I very much wanted to stay where I was, and the group of artists that I was supervising a lot of them had pre-dated me, so it was still the same core group of people. So I called John and we went out to dinner. I said, "I'm going to start my own thing, and it's your choice." I can either stay here, I'd love to continue the genealogy of Optic and be that, or I'm going to go start my own thing. I don't want you to find this out by asking up one day, and half your crew has gone to a show that I stole. It's screwed up!"

He gave me all of my first breaks. Without Optic, and without John, I'd still be making phone calls trying to get past work. He was very open to it, we came to an amicable agreement, and have stayed friends over the years. That's how I ended up owning Optic. For me there's a duality to the way I perceive the shop. When I walk into the shop same days and you're just so stressed and it's like "ugh there's so many things going on it's so hard!" And then other's other days I get out of the car, and instead of saying it at this place where my office is, I still see it as the way it was when I pulled up that first day. I still walk through that door and think, I cannot believe I'm still working here! Or that I own the shop! Because I was just that nervous the first day when I got out of the car.

Now. Having caught up to that part of the story. When you are on set, and this is something I fundamentally disagree with, a lot of people in the industry who are doing things supporting the actors whether it's makeup or props or whatever, it's very easy to get into that kind of I just do this and this. It's usually a 15 hour shooting day with prep and all of that, once you're hours done, you put it there and you play your phone, or smoke, or complain... Whenever people do. I've always thought it's so extraordinary that I made it out of my small town in Pennsylvania that whenever I'm on a set, to this day, I still can't fucking believe that I'm at like Universal doing something. Below it or not, no one will stop you from paying attention. No one will actually stop you and say "Well don't look at that! Don't watch that!" Once people are

# GLENN HETRICK

these they don't cite, I've spent hours on set, and when we're done with my gig, or whatever, I just stand on set and I watch actors act. Watch directors direct. There is no school in the fucking world that you can go to where you can learn it better than that.

You're watching people who are on top of their game, who have been cast, who have won awards, five feet away from you. You can watch them deliver their lines, how they hit their blocking, how they use body language. I still continue to pursue both, but there are times when, obviously, you get so hung on a makeup show that it doesn't take my attention. I'm not divided in terms of my ability to look. When I'm on a makeup show that's what I'm focused on, but I take advantage of down time on set. Fuck. Off. It's like the best thing that could have possibly happened because it combined both of those skill sets. It gives me an opportunity to be on screen, but it's also the FX industry that I love so much. It's the best fuckin' job that anybody could ever ask for. For me, to get to come in and see young talent, and to be paid to come in a few times a week and look at 55 cool fucking moments that people just brought out, every one of them on a new concept, don't tell them that. But I would do it for free. It's so real! How would you not want to show up and do that? It's the best of both worlds for me.

How moving or poignant that is, I have a manager. I have an agent, and I've done some great star rolls through the years. It's a matter of things lining up. I have to have the time to go out on audition, and then you have to actually get the audition. I'm not able to focus on that as much as I want, but hopefully eventually I can do more of it. I love both equally, and I think both have engendered a process in my mind that helps to cross-educate me for both things. I think my passion for acting enables me, as a makeup artist, to be more in tune with what makeup as a performer face, or maybe designing the makeup for them to be able to perform through it better than someone who is very detached from that process. That is one answer. I did not stop.

**Taylor:** [Laughs] That one actually answered maybe three or four of my questions.

**Glenn:** [Laughs]

**Taylor:** So what kind of projects have you worked on? I know you were in *Plagues of the Caribbean*, right?

**Glenn:** I was fresh, that was crazy. It was six months off and on, and it was basically glorified background work. The rolls became so stank heavy that crew guys ended up doing a lot of the stuff we were supposed to do. I found a way to get involved in their audience process, it tickled my way into it. They probably saw four or five hundred people. It was multiple rounds of PR prep. I think the original

concept was that they would take theatrically trained actors, and then they would turn them to do plastic stunt stuff. I think the reason Gore [Verbinski] wanted it done that way is because that was the way it was done on some of the early



classic pirate films with Errol Flynn and stuff. That was such a cool idea to me!

**A. It's fuckin' Pirates of the Caribbean! I couldn't be a bigger Pirates/Manosque fan!**

**If it's a movie about pirates! Even if it wasn't Pirates of the Caribbean, it's still a pirate movie!**

I think there were twelve of us cast out of the hundreds. I did three rounds of improv, and I'll never forget the day we were cast. There were still like 50-75 guys in groups. We were working together on little improv sketches, and they were eliminating people one by one. I thought, "Okay they are only keeping the people they are looking at," but it ended up being the opposite. I ended up in this little group where we had been dismissed, and were in this little room. They had let everyone else go home and brought us in and told us that we had been cast. We thought we were the ones that had definitely been cut, and maybe they were just keeping us to read against a real people. It was awesome! The next thing that happened with that was when they brought an actual film ship that ports in Seattle. This is a boat by boat replica of a period ship, and they brought her down to the Long Beach port to train us. There was a day when we learned on how to run the ropes without cutting each other in half, and we trained to climb the mast and go off to the crow's nest. There was somebody there just seeing if you could handle the stuff, so that once they got into filming they're not putting a guy in the crew's nest that can't handle being up there, or whatever.

[Unfortunately my microphone cut out in the middle of this story. It cuts back in when Glenn starts talking about how he first met Neve. He'll on set.]

I saw her in Fangoria doing Danny DeVito's Penguin makeup from *Batman*. I thought, "This is it! This is going to work out, even! I'm on set, she's a department head, and she's right there! I've got months. All I've got to do is get in front of her, and she'll hire me, and I'll be a makeup artist! It'll be great because I'm still working in shops and trying to build my resume." I saw her all the time, but she was working on Johnny and Geoffrey. I was just being my time. Waiting for my right moment to just assault her with my portfolio. I had to carry my portfolio to set every day and, I couldn't even keep it where we kept our clothing before we got into wardrobe. I'd carry it with me and I'd keep it an stage with me when we were shooting all these long days. Just waiting!

So finally the moment comes. We had all just taken, and I saw her sitting at a table talking to a PR about something. I went up and I said, "Excuse me." Now, at this time they told the cast, "Don't cut your finger nails, don't shave your beard, we want everyone to look as authentic as possible, so start getting as greasy as you can!" At the point it's probably about 4 months into shooting the film, and I have this serial killer/child molester beard going on. Obviously you're covered in dirt, you're in a pirate outfit, and I come up to her [I understood how ridiculous this is in retrospect, I didn't then]. "Excuse me I'm a makeup artist, can I show you my book?" With my long greasy finger nails. She kind of looked up at me and went, "Oh huh. Hold on a minute," and just went on doing what she was doing. I'm waiting, and waiting, and I hear the second AD is telling to have everyone come back in, so I said this is it! This is my moment! I interrupted her a second time and said, "Sorry. Could you just take a second and just look at my book?" She looked up at me and said, "I said hold on a minute!" I thought, that's it... I knew it! She later told me I just took my book and I fucked off back into the building never to bother her again.

It's probably 3-4 years after, many projects later, and Gore [Verbinski] had put together this big budget for his video game adaptation of *BlackRock*. It got canceled in late pre-production, almost post, and we were the lead makeup artist. We had common friends, and she was asking out for different people to do the makeup effects. I ended up getting the job, so I was building the *BlackRock* things with her, and that was the first show we worked together on. Even though it didn't go through, we were pretty far along. I didn't tell her that story. She had no idea that she had ever met me before so I decided not to bring it up. We worked through *BlackRock* and even though that ended up dying, we became

and friends, and ended up developing a very real personal relationship. Her husband, who has passed, was awesome. We just got along, and we hung out, and went out to dinner together. Since then just about everything she's worked on, I've done the makeup effects for. I finally told her that

maybe somewhere in the Hunger Games or something, she has no idea what I'm talking about like, "Oh, I've never met you!" She doesn't believe that that day happened on *Project of the Golem*. We ended up, of course, on *Face Off* together, and again is that weird synchronicity if you're dropped into it even if you're supposed to be doing, and you're in your orbit, all these things will just start linking back to each other and becoming synchronic. It's so different than the way the glitters move, the way stars and molecules in your body make up mass even though they're basically empty. That they move in the cycles, or the patterns they do. It's such an occultic thought. That it's just the natural order of things. Once I was in my niche. Not to say that I haven't struggled, that I haven't had some really bad weeks, it's just that I have so passionate about what I do. You find all of these incredible synchronicity's throughout your life when you look back at it. I love working with her on the show. The show's just fantastic! I love working with her, and she's the same one of my absolute best friends. I love her dearly. We all get along really really well. It's awesome!

**Taylor:** You can tell too.

**Glenn:** We try to argue a little bit on screen.

**Taylor:** That's what's cool about the show too. All the drama that you see is always like, "Oh no he made cracks!" Which is a real life thing that you deal with as an artist.

**Glenn:** Oh that... We will still yell at each other sometimes, but other than...

**Taylor:** Speaking of *Face Off* and all of that, what has it been like for you just being on there as a judge? What's the experience been like, and are you happy with how you are portrayed on TV?

**Glenn:** I think editing can make anyone angry sometimes. I think I come off harder than I am in real life. What a lot of readers probably won't understand is that the moment you see as the elimination stage is really like a ten to eleven hour day, depending on how many contestants are involved. You see maybe ten minutes of it. We're filming hundreds of minutes to one to what you see. There's a lot of positive critiques to what you see, there's a lot of positive feedback and interaction with the contestants. Let me be very clear about this... The reason that I love the show is I love the producers. I've worked on a lot of shit, and most of the time it's not great. The work may

be great, but the relationships on set between the different departments and production is usually pretty atrocious! There has been two, three shows maybe, in my entire career, where Jordan was a dream and that was the same team that produced *Heroes* and they're so great to work

with. Not at all.

**Taylor:** It's funny because I've actually auditioned for the show and after I had actually met you, it just felt so much less scary, you know?



**Glenn:** Yeah, I'm not like that at all. Like ever!

**Taylor:** It's not even that bad, really. Some of the stuff that they put on there sometimes seems a little scary or intimidating, but compared to other reality competition shows... It's just different.

**Glenn:** Because none of us are even playing up to it. It's just the nature of editing when you have people there that are in a vulnerable position. I just loved my job... Oh my god! I don't want to go home! and their hope is on the line. Then you cut in a close up of someone who is making a decision about that. That's an intimidating act, in some cases negative, experience. Because you don't win, you

don't get to stay there that week. I got that, so am I upset about the way I'm portrayed on the show? NO. I think it's as fair as it can be, but that does mean that I think the audience necessarily knows what the experience is really like. I think that's a question better left for contestants. Most contestants could explain to you better what it feels like to be in that position, and it's different from the way people may perceive it from home. At the end of the day what matters is that it's real. That name of it is scraped. That we're not affected in our decision making process, and ultimately it's up to the three of us every week for the hour if it's a guest judge. It could change the show at all the only thing that I would do, and it would never work because as one would ever watch it, it is. It's either see all 33 people compete for all 33 weeks. I hate losing in that because inevitably you go, "You know, I don't really know." "We only see two or three things!" But somebody's gotta go early. Once you're halfway through, at that point, you're going, "I still don't know! They did the thing that was really good, but then they did the other thing that was bad, but that was a team thing." And so every week you just kind of don't want anyone to leave. You want to see everyone take a crack at every single challenge that they've cooked up for the season and then pick a winner, but that's not how formats work.

**Jason:** No, it's not...

**Glenn:** Didn't you think it was going to be fucking scathing when you came out on stage?

**Jason:** Ohhh my god! I thought it was going to be crazy! Glenn: It looks like that in the edit, but it's not that way at all.

**Taylor:** What have been some of your favorite makeup or characters that you've seen on the show? If you can pick a couple, I know it's a lot now!

**Glenn:** It is! Hundreds and hundreds. It's such a difficult question. I don't really like to answer that because I don't want to make X contestants feel like I had favoritism by saying that I like this more than that. There is one thing that I've always been



# HETRICK GLENN

pretty vocal about entering. The season that they had as contestants came back, Tate and Miranda teamed up as a pumpkin head character that I think is so red! When you think about it as an owner, you're always in a room and the lines on a page are always something you've fuckin' heard a million times. That pumpkin across the line has been done so many times, taste of them good, some of them bad. I just felt like the consideration of their ideas hit better than I've ever seen it. That was exactly what that thing should look like. It's the best form. That's why I love that makeup. It transcends what you can attain in two days on the show. I think that's a nod to pitch-concept design for it's own feature or something. That's always been one of my favorites. It'll be tough to beat.

**Taylor:** I loved that you are looking into opening your very own haunted house? Can you tell me about that?

**Glenn:** Yeah! Tin [Bunch] and I have been talking about that. It's something I would like very very much to do. A giant carnival level haunt is my home town. We got lots of friends back there that would be perfect to work on it... Here's an interesting tidbit! Growing up, from grade school through preexisting college, I worked at a friend's carnival. One of my best friends since I was five years old, he did owned a colege kiddie rides and some food stands. Just in the town area they would drive out on the weekend and then come back. I started taking tickets for a kiddie ride, and I did it most of the summers of my life until I graduated college. That's how I saved up money during the summer. Those guys own a really big carnival show that they travel with. They're into live entertainment, they could do such a great job of crowd management, merchandise, concessions, and all of that. Then I know Tim. He's up in Buffalo and he runs that huge haunt. I'm just kind of trying to find a way to do stuff that we're all gonna be about, but with a bunch of friends from back home. Combining it all into something I can't

talk about it too much yet, but what will make it different is it's more of a cinematic walk through experience than it is a haunted house. Haunted houses are generally mostly ideas that are pre-existing in film, with some original stuff thrown in. One room is the slams from Alice, or down from E, or whatever. This is it's own thing. What makes it unique is it has it's own contest story line. When you stand in line you'll have literature that tells the back story, and as you go through the haunt there's a very specific story back of the creatures, the reason they're there, or the reason the room existed, is validated by the story. You're actually kind of walking through a movie you'll see this entire thing in your head.

**Taylor:** You've been to a lot of haunts around the country, which are some of your favorite ones, or more memorable ones?

**Glenn:** Oh god! 12th floor was fucking phenomenal! The two best we went to were when we were with Matt [Valentine]. One was Austin, one was San Antonio. Absolutely one of my favorite things I've ever seen! Doh!, one of my close seconds to my favorite was in a trailer in a parking lot in Los Angeles. It was the Blumhouse Production on The Puppet escape game. It's called Puppet Anarchy and it's a 30 minute experience inside of a trailer cart. You think, "How much fun could you possibly have inside of a tractor trailer cart in 30 min?" It's amazing because of story telling. It's amazing! Puppet Anarchy. What other ones? We've been to so many that it's not that we don't like them, it's just hard to remember!

At this point Glen has to pause the interview here to take an important phone call at the house. Before he makes his reappearance, Hammer music begins to pour out of his sound system into the Garden Glen's fence. Michelle mentions that the music they use inside with the audio recording. After I check and assure him that it sounds fine, he jokes that I should just make it

part of the interview. *Agree to disagree!*

## [HAMMER MUSIC PLAYS IN THE BACKGROUND]

**Glenn** always refers to Michelle as Udd. How he explains to us how she obtained her pet name

**Glenn:** When we first met she was on this insanely strict diet. She was gluten free, so all the gluten free shit that you buy in the store is called "Udd". Udd begins, Udd bread, etc... Every time I'd go to the store to get dinner, I'd call her up and ask if she wanted anything. She'd say, "Get me Udd buns!", "Get me..." So I just said, "YOU'RE A FUCKING UDD!" We laughed about it, and since that day I don't think I ever call her by her name. How often do I call you Michelle? When I get mad?

**Michelle:** Not even! You only call me Michelle when you introduce me to people.

**Glenn:** [LAUGHS] Yeah "This is Michelle?" "This is Udd!" [Continues laughing] "What the fuck is an UDD?"

## [All laugh]

**Taylor:** I know you're a big Clio Barker fan, I am too... He's like a god to me

**Glenn:** ME TOO!

**Taylor:** He has so many different things going on... His art, his literature, films... What are your favorite things, and what specifically is it that inspires you about his work?

**Glenn:** Well, of course, Hellbiker! Hellbiker and Nightbreed. It is the galvanizing moment in my life when I started watching Hellbiker. It reportedly I've always known I wanted to do it, but that solidified it for me. I think everyone that becomes a makeup artist has that thing that takes it from fantasizing about it, to I-want-to-do-that-for-a-

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living. I was a young adult at that point, so I'd seen it, and in college, one of my roommates and I had a friend that was an art major. He taught me a no-see-amount-of-artistic thing. It was the 90's and the vinyl model kit stuff just exploded. A lot of this shit I just hadn't even seen before. Between the two of us we'd go and buy everything. I ended up in massive credit card debt coming out of college because of it. It was a complete resurgence all at one time... It was Clive Barker. It was 90's comics, it was the beginning of the collectible toy industry, it was the beginning of all the modeling shit. That's all we would do it on there and paint models. That'll always be one of my favorite parts of my introduction into horror. It was a real phone. It was the next level of getting to interact with stuff that was above my level of capability. These kits were so well sculpted, and you got to paint them and see them. I learned a lot of the same skills I still use today there with modeling kits, and Clive was a huge part of that.

My first tattoos were the sides of the original puzzle box. His literature, not necessarily Halloween, but in "In the Flesh" there's a story about how the world is run by dead men. They're absolutely insane in this little cluster of rain. They would literally show dice to determine the world. Just those grander concepts of magic and the occult, which would become my other life long obsession, they were this inoperably thin art drawing for horror movies. It wasn't real. It was through Clive, and his overwhelming knowledge of esoteric magic, alchemical religions, world religions, his literature was the gateway through which I came to study esoteric, occultism, Crowley, Blavatsky. That for me was the door. Everyone has the door, it's different for everyone. That's why I could never begin to truly accomplish an answer to that question. He couldn't have been more informative for me.

Taylor: Horror's like a god!

Glenn: [laughs] 'Til He's like a god!

Taylor: One of my favorites is the story "Book of Blood" from the Books of Blood. The opening paragraph alone is just perfect!

Glenn: I've never read it. That's something that's still on my get-to-read-it list. It's horrible about being books because I have no time. Anytime I'm looking through and digital design now, so the amount of books that I have just on Zinbush and digital art right now that I haven't even touched, so like a whole library of undiscovered treasure. 4-5 times a week I work out and train. At my shop I have my own gym with a sauna, which is my little reward for working out. Every time I sauna, I read, like of my time, mostly Palmer Hall. It's mostly all occult stuff that I read. It's really hard because

that's sort of an unending front of information and inspiration. The way that it is, aligning with where we are at with quantum physics right now. It's so desperately hard for me to even read fiction.



anyone. If I have time to read, every time I read a chapter it expands your conscious awareness of reality. The only time I'll read any fiction, I'll read a comic book and that takes seconds. You just blow right through it.

I always say to Ulf that if someone called the door that, on our house tomorrow, I probably wouldn't notice if the phone stopped ringing and I didn't have to go to work. I could spend easily two years in that house without ever thinking what we are going to do today. I have so many books, video games, DVDs, and educational materials, that I could never ever ever ever find a second to be bored for years. With what I already own... And yes, I still buy more. It's overwhelming how much awesome stuff there is to have today. Then you have the internet. You could just plug into that for days, and never look back.

Taylor: I'm so behind on new movies that have come out. I feel a lot of pressure to keep up with it, just because of what I do.

Glenn: Yeah, at least you have to!

Taylor: There's just so much! We even have the really odd films, it's a mental place, in Austin they watch everything you could ever want to watch, EVER!

Glenn: It's a brick and mortar store? [She [Michelle] loves that! There's one here, it's called Eddie Brant. It's one of the last remaining true video stores, and they even have 30's horror television on tape!

[laughs/gasp]

Glenn: [SUCKS] I just fucked you up! I just blew your mind! I have going to go in the every weekend like I did when I discovered it. I lived right down the street from it, it's on Waveland and Torrance, right where it splits in NORD... Just passed Bonaventure. With the amount of stuff in that video store, you could spend YEARS. She loves it. She loves going into the video store. Being able to pick up, and look at the box cover. She says, "I can't wait to get home and watch it!" That, and a pizza, is like the best night out EVER. I think everybody thinks I'm like a party animal, and we're constantly raging. When we get a second it's not that. It's food that were not normally used to eat, and it takes old horror movies. We finally went and saw a movie for the first time in like a year and a half Poltergeist. As soon as we watched it we came straight back here and put the REAL poltergeist in. So much better on the couch, and just a much better film.

Taylor: I don't think I'm even going to see that one.

Glenn: I had SUCH high hopes for it because of the Cast.

Taylor: Yeah the cast is great, but even Sam Rockwell can't hold a candle to Craig T. Nelson. The writing's not there, and the VFX are a cop-out. There's not one single great physical gag in the whole film.

Taylor: That was one of the first horror movies I ever saw.

Glenn: That was one of the first horror movies that ever stuck with me - like - it's faded with me.

Glenn: Oh yeah! It was so impactful! You couldn't stop watching! And it's a thing that scares me. I saw it when I was six years old. The definition of an emotional fear, you take your problems in your head, and you are them as a specific symbol - Sharks, dark water, creatures in dark water. That's it. Nothing is fucking scarier! With the lights out, I can't get that pool at night. Clearly I know, rationally, there's not a shark in the pool. The idea that water is such an alien idea as itself. Our bodies are not made for it, the position of our eyes in our skull are not made to be useful in water, and giant fucking creatures who are powerful, and made to be in there - it's the most terrifying combination of things to me! When I'm very stressed out, I will always have nightmares about sharks. I can get myself truly fucking scared if I just think about a great white rolling up. It's giant hell rolling up, and just chomping on a boat. That, and big foot! There was this show in the 70's called "In Search Of..." When my parents weren't home, I'd turn that show on. Leonard Nimoy hosted it, and they'd do supernatural stories. It was way ahead of its time.

They'd do ghosts, UFOs, etc. I had such a great time watching it. It terrifies me that much.

**Taylor:** It's hard to get scared anymore, so it's nice to have that one thing that really gets to you.

**Glenn:** Everybody said that *The Exorcist* was the scariest thing they'd ever seen. What's the scariest? It's a mad campaign, and I thought it again.

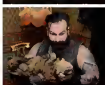
**Taylor:** So many of my friends were talking about it and I thought, "Oh, well, these are REAL horror industry people!"

**Jason:** That's why I watched it.

**Glenn:** Well, what happened was William Friedkin, the director of *The Exorcist*, which is in my opinion one of the top three best horror films I've ever seen, he put his stamp on it, "Scariest movie I've ever seen. You won't be able to sleep for a week," for this social media campaign I thought, "If I wanted to be scared? The performances were great, and it's not even the filmmakers' fault. The problem is, not just with horror, but our entire culture, there's an exponential growth in our expectations. You're always kind of living in your parents' generation, and the media's reflecting the attitudes of those adults of the time. These adults had grown up in the 50s and 60s which were fucking crazy. The 70s were even more liberal with what they would show on TV, but there was still this 50s mentality of what they would show on TV. You risk losing a massive amount of the audience because of ad sales, and I think that those constraints forced filmmakers to find interesting ways to skirt you on a subconscious level. Show it to you, but show it to you in a way that disturbed you. Cut to today in the 2010s with the hyper sex, hyper violence mentality, you can't, we can't do things more than that. As an artist, you're sitting in a meeting and there are these great scenes on the page. You're thinking on this is a good place to put this, and then I constantly hear this one sentence that I dread. "It's really more about what you don't see." That's what's really scary!" NOOO! The last thing that you can do to a generation of people who have seen everything, is to make a scary movie about something you don't see.

**Taylor:** That's a classic trope, but it's just not relevant.

**Glenn:** Not anymore. In the 70s you could do it. I would say that even in *The Exorcist* you can see a certain restraint in what they're showing. Reagan wouldn't watch if you saw her constantly throughout the movie. It's the timing and the content that helps you accept that she's possessed. I actually did a seminar thesis on her responses and socioeconomic manifestation. How did you grow up? What did your parents do? Where did you grow up? What religion did you grow up in? I broke it down into the different social groups, and studied which scenes of the exorcist affected them, how, even in college I was making sure I call out my job. There were people who grew up who weren't necessarily Christian, maybe African, who found the film interesting and entertaining, but weren't really scared of the possession subplot. I showed them scenes of her getting a spirit tap, and they were possessed outside of



the context of the film. Then I asked them which scared you more, and unequivocally, unless they were asked relatively, they found the spiral tap scene more disturbing. There's a shot of a little girl getting a shot in her spine, and a shot of a little girl with some makeup on her face. Posture comparison between your religious upbringing, and which of these scenes scared you.

**Taylor:** Being a crazy cat lady myself, I was pretty shocked to learn that you're also a crazy cat person!

**Glenn:** Oh yes!

**Taylor:** So tell us about your cats!

**Glenn:** Currently Michele and I have three. Their real names, their official names, because as you know all cats need more than one name.

Apocha Kitty, the new-story writer, is the big brown one. She's just usually called Little Brown, Little Brown, Downtown Brown. She has many names, but Downtown Brown is the one she goes by.

Isabella Sparklelily is the second oldest. [Laughs] When I received her as a kitten, there was something wrong with her pallet, or her anus, and her eyes took a lot, so when she was a kitten she couldn't make a noise. Even now her meow is just more of a... [makes soft howling noise that

sounds almost like a whispered scream] Her sounds like she's just saying, "Vineey, heeey—hheeyey!" [spoken in a whisper] That's why we call her Sparklelily! When she's running around the gets so excited and makes so much noise through her nose. She sounds like Darth Vader coming aboard the conveyer belt just call her Sparkles!

And Minnie, which was Michele's cat growing up, we just call her Minnie. When she was a kid her nickname was Mini, so she ended up calling her cat Mini, and that's how Minnie got her name. There's an obscure 80s film called "Memo Williams: The Adventure Begins", so we always talk about maybe doing a biographical film called "Memo Williams: The Adventure Begins", so we call her Memo Williams all the time. [Laughs] Which I heard they're making. No shit! They're remaking Memo Williams: The Adventure Begins. We spend a good portion of our time when we're not working. Michele is also a makeup artist. She's usually on the Fox lot at Sunset Boulevard, and when she's not there, and I'm not there, we're here and it's all about them. We spend a lot of time playing with those cats.

**Taylor:** So we are sitting here in the garden of your beautiful new house. How's it been going? Is homecoming? Because you rented before, right?

**Glenn:** Yeah! My fiance and I were both writing before we moved. We were talking about getting an apartment together. I was looking for a house in this same area. We went around, and looked at a bunch of houses with the real estate agent, and one of the houses was this one. The Guy who lived here, he's a horror aficionado. He's done a lot of behind the scenes blurry docs and stuff for films. He used to work with Mel Brooks, so he wrote *Grease!* *Dad and Loving It* for him, and he's done a bunch of documentaries on Mel that he's won awards for. So we came over and saw this house and it had a castle, and inside of that was a book and poster collection that just ABSOLUTELY destroys mine. Almost all that Hammer and Amicus, Vincent Price, Peter Cushing. She said this is about to be off the market, and the house is about to be demolished.

If you look around our neighborhood, these are all 2.5, 2.6 million these houses, but everybody wants the two story Spanish style. They were going to knock it all down, level it, concrete it, two story. She's like you gotta go see this house! I knew you don't want a house yet, but you gotta go see it. You have to see the guy's collection. You just have to see it! That was on like Wednesday night. We called on a Thursday. Found her before we both went to work on Friday, came over and looked at the place. We got maybe through the living room and saw the Telenovela and the Crypt books, then we saw the kitchen and the already thinking "Oh my god." I'm going to buy a house. I never bought a house. I don't even know how to do it! Then we walk through that back door, and saw the front of this garage, and we're like, "We're buying a house. We're buying a house!" That was it. It really was that simple. That was on a Friday we put in an offer, and I think by Monday it was accepted. We went into escrow for 30 days, and on Halloween we completed the sale. Escrow closed on October 31st! We moved in on actual Samhain, the 7th. Again spontaneously!



# CALABRESE

*Interview & Photography by Taylor Haggard*

**L**et's start out with the whole pronunciation thing, is it cal-uh-bray-see?

Davy: [Laughs] Hey this is Davy! I play drums! The American way is cal uh-brees, but if you want to be super Italian it's calabrese.

Jimmy: Yeah we were always raised just saying the cal-uh-brees. I don't know why, but that's just what we've always gone by. It should really be cal-brees, with the hand [laughs] the index and the thumb [makes gesture].

GN: I read a little bit about how you guys had some supernatural experiences growing up. You know playing with the Ouija board and all of that.

[All laugh]

Jimmy: Oh yeah! That was mostly me

because they were—I don't know where you guys were, but it was me and my friend doing the ouja board. Was it coincidence? Was it the supernatural? No one will really know! That was back in Illinois. The house is currently haunted by another family, or maybe not. Yeah it was fun to think that something happened. We definitely freaked ourselves out doing that kind of stuff.

GN: Care to share any stories about your experiences?

Jimmy: Long story short basically the house out in Illinois was near some corn fields. My buddy, Gary, and my other buddy, Shane, would walk through the cornfields. They saw a blue light one night just floating around in there. Then they found a little grave that was marked "Baby M". We were wondering what was buried there, so that was where the ouja board came in—trying to contact the spirit of Baby M, to see if it

was an animal or an actual baby buried out there. We used tea's cup, we'd have spooky music playing and some candles going on doing the ouja board trying to get some contact. We got part of a name, which I can't recall what it was. The tape player would go out while we were asking questions—all the classic the stuff you would see in a horror movie you know? The lights would go out, it seemed like we made some contact with something, and after that we'd see stuff in the house. We'd smell weird smells, like the smell of dead rats, and sounds of people throughout the house—but there was nothing in the closet of where that smell was coming from. Fun stuff like that!

GN: Did you guys [Davy and Bobby] ever have any weird paranormal experiences like that?

Davy: No, we could make one up? [all laugh] No, nothing yet.



When you guys are writing a song is it more of a combined effort or is there one of you that takes the lead on that?

Jimmy: It's evolved. It's a combination. Since I'm the oldest I'd bring everything in—we'd do it how I'd want, and it would turn into a collaboration. Now Rob's become sort of the songsmith. Right now he's taking things in a different direction, and being since Rob's the guitar player, he can come up with different riffs. Bobby's the driving musical force right now.

Bobby: [Silently makes devil horns with his hands]

GM: So let's jump right into the horror realm...What are some of your favorite most influential horror films?

Davey: TAKE IT AWAY, BOB!

Bobby: The Italian stuff, definitely the Italian stuff! Probably the most influential because it's the most artistic. Because, I guess, after a while horror movies don't really scare you as much, so you start looking at the artsy ones—like who's directing? Who's making the coolest outfits? So I definitely like Argento and Fedei—just for gross factor is cool. We all like the 80's stuff too. Can't go wrong with that! Your *Fright Nights*, your *Del Dead*, *Braindead/Dead Alive*. What else? I'm trying to think of one that scared me...

Davey: GHOSTBUSTERS!

Bobby: That scared you! Yeah... *Ghostbusters* was kind of scary—pretty scary—the library scene... [laughs]

Jimmy: The sleeping and the ghost rape in *Ghostbusters*. [laughs] Yeah I think the most influential for me was the golden age of horror movies, which was the 80's! That's the best! It almost seems like horror movies nowadays they're—it's more like—



don't know how to put it all more...

Davey: Sucky!

Jimmy: It's hard to say! It's like all PG-13. Everything's watered down. It seems like the independent filmmakers are trying to bring it back, but just haven't reached the same creativity as in the 80's. I guess one of the biggest things nowadays with horror movies is the CG. It's ruining all the practical effects because they just gave it a level of an almost dreamlike quality, with the humans interacting with the puppets. You know it's fake, but it looks pretty close to real. For me I love the splatter comedies that are just over the top! You know, seeing people's heads getting exploded! I'm also a fan of the creature features... *Centers* and *Gremlins*, monsters in general.

GM: Hell Yeah! So anything visually striking with lots of splatter and gore and tiny puppets?

[All laugh]

Jimmy: Sounds good! I guess that's about it, but that was more of influential as a base. With the new music stuff we're not

trying to be overly humor, or hit the music audience in the head with the descriptions and all of that. Trying to be more subtle, pull back the obvious references. Hopefully that comes across and hopefully a wider range of people can appreciate the new album. Not be turned off so much. There is that debate of horror movies being almost like pornography. Like, "Oh if you like horror movies there's something wrong with you! You're a sicko! You want to see people being tortured." That is true, but...

GM: Well not like really...

Jimmy: Yeah! Figuratively!

GM: You can watch horror knowing it's not real, but then there's those certain films where they kind of push the line and make you think...wow, is that real?...You just have to keep it in the back of your mind that no! No that's not real...I've definitely had someone outright ask "What happened to you? What happened to you to make you like all this stuff?"

Bobby: Weird is okay!

GM: Yeah I watched a movie and I liked it! End of story!

[all laugh]

Bobby: Hashing weird wins!

GM: So what about literature? Any horror authors that inspire you?

Davey: That's all them!

Jimmy: [laughs] Davey doesn't read!

Bobby: There's this guy called Richard Laymon. He did all these pulp kind of like horror porn. You could call him horror porn because it was just really nasty porno stuff. It's hard to explain. He's one of those guys who makes these horror novels

where every character comes into the worst situations, and they make the worst decisions of their lives, and it always just gets bigger and bigger and crazier. There's always just a naked guy with a boner hanging out. I guess that's pretty scary. Every book has a naked guy in it.

**Jimmy:** Yeah that seemed to be what scared me the most about Richard Layman. It usually ends up being this crazy naked guy chasing after everybody with a boner and a knife... yeah... that's scary!

**GN:** If you saw that in real life it'd be pretty terrifying.

**Jimmy:** Yeah and you know you don't see that on TV or in the movies you want see that albeit in your mind.

**GN:** Seems like maybe more of the 70's era films have a lot of nudity. You want see much stuff like that much nowadays especially with the big budget stuff.

**Jimmy:** Yeah it's more gritty.

**Bobby:** That's what's cool with the books because you can just get all filthy in there. I want to find a really scary book that really creeps you out. I guess anything can creep you out if you're by yourself in your house, and it's dark in your room or something. I think I read Pet Cemetery when I was younger and that was really scary. There's one called Song of Calie. It's about [voice shifts to a spooky whisper] Calie worship in India and it's very scary! It's pretty scary. It haven't finished it, but uh...ghost stories aren't really that scary though. Stuff like murder and mayhem that's kind of scary.

**GN:** Yeah the real life stuff. [To Jimmy] Does the ghost stuff scare you at all? [in reference to the earlier ouija board questions]

**Jimmy:** No, but what did scare me, that I



had to stop reading, is true crime, FBI stuff, and police files and stories. That freaks the shit out of me! I started thinking, "Oh! Around any corner someone's gonna be murdering me!" It's always like, "one of five people are criminals!" The FBI profiles, I read a lot of them, and it's like this is REAL. SHIT OH FUCK!

**GN:** You read that kind of stuff and you have to like close your curtains and keep the light on...TRUST NO ONE! So you guys tour a lot what are some of your favorite places to travel and perform?

**Jimmy:** Where are we? [laughs]

**Davey:** The good ol' USofA. California's good anywhere where they love us. The UK's good.

**Jimmy:** Yeah we love anywhere where there's fans! [laughs] New York is awesome and Chicago, and Portland, Arizona, LA, Boston...

**Bobby:** Pretty much anywhere that isn't the desert I guess I like.

**GN:** Is there anywhere that you guys haven't gone yet that you would like to go?

**Bobby:** Japan!

**Jimmy:** Japan! Oh yeah that's on the bucket list. Japan...Brazil would be awesome... Australia is supposed to be pretty cool. You guys put out albums consistently and you're always changing and evolving. How do you guys approach a new album? Are there any kind of methods or anything?

**Bobby:** Seems like there is, but not really it's always just...

**Davey:** Appears

**Bobby:** Yeah you only write the songs that you write I guess [laughs] There's always an idea, but I don't know...

**Jimmy:** Yeah it slowly evolves too you know? You throw out ideas for the artwork based on the songs we have...actually with the last album we cut out a few songs because they sounded too happy and you know it's darker. It's just a slow process of getting it to where it feels and sounds right, looks right, etc...

**GN:** No ritual sacrifices or anything like that?

**Davey:** Oh all the time! [all laughs]

**GN:** All the time? Just before every show?

**Bobby:** [whispers] It's yes!

**GN:** BAAAAH! [nervous laughs] \*waxes flat in the air\* I made a mistakeeee!

**Davey:** Don't worry Steve's here to protect you!

**GN:** Oh Steve are you in here!

Steve: I'm not protecting no one, I'm here for the sacrifice.

GN: I don't know I think Steve has much prettier hair than I do so...We talked a little about movies. Something that's been kind of trendy for a while now is the release of all the old movie soundtracks on vinyl and all of that. You guys into movie soundtracks and scores?

Bobby: Oh yeah! Goblin, man!

GN: Goblin!

Bobby: Goblin and I guess John Carpenter did a shit ton of stuff...He kind of invented it, that style, that weird 80's

Davey: [synthesizer noises]

Bobby: Yeah like the synthesizer thing [more synthesizer noises] Same with, they don't really do horror, but Tangerine Dream, or whatever they're called, they do a bunch of synthesizer music for 80's movies. Action movies, horror movies, pretty much everything. So the answer is, yes! What are we talking about, horror movies?

GN: Well particularly horror movies, but anything in general.

Bobby: All the Tarantino stuff is always cool. The desperado sound track is good! Got that on my iPod!

GN: You guys have had some of your music included in some soundtracks too, is that right?

Davey: It's true. We're on multiple horror soundtracks. We would really like, YO TARANTINO!!!! CALLIN YOU OUT TARANTINO! Robert Rodriguez, Spielberg, why not for the next EP? [laughs]

Jimmy: Yeah he's still out there...I know he



reads, everyone reads Gore Noir...

GN: EVERYONE SHOULD! [LAUGHS]

Bobby: We were in The Graves which was on the Syfy network

Jimmy: Yeah that was our biggest one in The Graves. It actually had some airplay with Brian Pulido

Davey: S.P.I

Jimmy: Yeah it was cool to see people say, "I just saw you on syfy!"

Bobby: Yeah it was on TV! It was crazy!

Jimmy: Actually we were in that too. It was crazy, so pretty soon we'll be making the convention rounds signing stuff.

Bobby: Old and bloated

[all laugh]

GN: Your album art is always really eye catching. Do you guys have a lot of hand in creating that or do you bring people on and give them an idea of what you want?

Davey: YES! We have ideas and then we hand it off to somebody. On most of them, except for the Daylo Necros album, that was actually a flyer that we bought for \$30 the artwork. Originally we were just going to use it as a banner, and then when we were trying to figure out what we're going to do we just saw the flyer up on the wall and we thought, "Okay, so let's just cut it off and turn it into an album cover!" So we did!

Monster Mark! SHOUT OUT! Yeah he did that!

Jimmy: He created a character. We had a name the album contest, so we came up with Daylo Necros and that turned out to be the name of the vampire. We featured him in some of the videos and it kind of got out of hand.

Davey: Yeah, got out of hand! We had to kill him off!

Jimmy: People were getting tattoos of that guy. A lot of tattoos and fan art. A very colorful vampire.

Davey: TCB Necros that's his oh yeah

GN: Are there any artists that you've seen that you'd like to work with?

Bobby: Oh yeah

Davey: Total

Bobby: I can't even think of any!

Jimmy: We'll just go to the internet and see someone and just have that one person until we need something and contact them later. Speaking of working with artists we have a bunch of stuff that we pay people to do, and then we never ended up doing anything with. We feel bad. We pay them and try to get it just the way that we like, and sometimes we'll go back to something



and think, "oh wow that's really awesome—why didn't we ever do anything with that?"

**GN:** Well you know when we design the covers sometimes there is a really great image and then you design it and place it all in there and sometimes it just doesn't work you know? *Shit happens!* Do you have a large hand in your video production?

**Jimmy:** Dave has taken over the video stuff, but I think I have a little influence on it. Of course we'll fight over cuts and all of that, but yeah Dave's pretty much the video guy. We usually get someone to shoot because we can't do it ourselves and then we'll put it together and edit it.

**Davey:** We figure out the idea, find a willing photographer and they shoot it for us. Then we edit it and put it up! That's about it!

**GN:** Do you guys have anything in the works for the near-ish future?

**Jimmy:** Next year in 2016, hopefully, were trying to shoot for getting into the studio for another album probably for a 2017 release, if not sooner. All depends on studio time and getting the songs together. We're trying to do a once a year cycle of new albums.

**Davey:** More touring, tour supporting, music videos, t-shirts.

**Jimmy:** More merchandising, more web content, all of that.

**Davey:** follow us on Instagram, Twitter, Facebook, Pinterest if y'all got it, Youtube. We're all over the place. Just type in "Calabrese" in Google.

**Jimmy:** "Calabrese band" works best because there's also a work out lady who is "Something Calabrese", and of course "Calabrese broccoli".

**GN:** When I was doing research that was the first thing I saw.

# Necro-Kama-con

Interview with Piggie D.  
from Rob Zombie



**S**hawn Kama: We're here in Los Angeles at Funny Farm Tattoo. It's a beautiful rainy day in LA, which is an anomaly. I would say.

So let's get right to it - When we meet, many years back through Alaska, you'd been playing guitar for Amen & the Murder Dolls, right? How did that all get going originally?

Piggie D. (PD): I was playing guitar for Amen and after that I played guitar for Wednesday 13, who was the singer for the Murder Dolls. Basically we were playing Murder Dolls' songs. Wednesday's great - super creative, he loves what he does, has fun with everything it seems. It was a fun two years.

Amen was my favorite band. I had Amen tattoos, my favorite lyrics... I met the guys in passing, I saw a tech for Tommy Victor from Prong. Prong was opening for Danzig and I was the band's drum tech, bass tech, guitar tech, and I drove the van. I think I sold merch, too. The last show of the Danzig tour was here in LA and the Amen guys showed up. Tommy was like, "Hey, that band you like is here, go say hi to 'em." I went out there and Tommy tells them if they ever need a guitar player or guitar tech this is your guy. I told them if they're ever going on tour let me know if they need a tech, I'd be happy to help.

A couple weeks later, Prong was in Europe and so was Amen. I went to see Amen at the Underworld or somewhere, got to know Casey (singer) a little bit. Then, two months later, I was living in Boston and I get a phone call out of the blue, and it was the guitar player. He says, "Hey, man, if you wanna join the band then move to LA, its cool."

I was like, "Ok, I'll leave right now!" So I got a U-haul and that's it, I've kinda been here ever since - with the exception of a few times that I've tried to

leave and it hasn't worked.

**S:** Strange how Los Angeles pulls you back. It's a vortex.

**M:** More like quicksand.

**S:** You're a pet lover. What kind of furry friends do you have, gimme some names? If they could talk, what kind of personalities would you say they have?

**M:** I've got a black cat named Salem that I named before I knew Sabrina had a black cat named Salem. I've had her since she was a kitten, she just turned 17. She's lived with me in 5 states, she's bounced around a lot.

**S:** She's an old lady now, huh? Resilient.

**M:** Yeah, if she could say anything she'd probably say, "Are we here for a while? Can I unpack?" We also got a black cocker

spaniel last summer named Cheyenne, she was a rescue. She's amazing, highly intelligent and fiercely codependent. So I would think if she had anything to say she'd probably say, "Where are you going?" and, "Can I go?"

**S:** Ok, so out of the 80's horror/splatter films, which ones really stand out to you?

**M:** I went through a phase where I liked all the Friday the 13th movies - Nightmare on Elm Street had a big impact on me - the first one scared the piss out of me! The first one I saw in a theater was the third one, at that point it wasn't scary anymore for me. I was into it, I wanted the Freddy t-shirt and whatever. I thought the punk rock chick in the movie was cool. Those movies at the time were a cool gateway for chicks, rock-n-roll, and punk. Return of the Living Dead was a big one for me, that pretty much defined the next 20 years of my life, I think the type of girls I dated, the bands I was in, the music I listened to, the way I cut my hair... That movie was the gateway drug for punk rock and tattooed chicks, hanging out in cemeteries. Everything that was cool to me was in that movie.

**S:** Yeah, that's probably one of the best soundtracks of all time. That *Damaged* song on there is almost something you can't find.

**M:** I know, it's amazing. I've bought that soundtrack probably more than any other record, just because I love it away.

**S:** What were the circumstances behind the nickname "Piggie D"?

**M:** There's a company here in LA called Junker Clothing -

**S:** Yeah, Todd! I've known Todd forever.



Mr. Fish, I've known Todd since I was 17, living in Houston. Todd named me "Pussy". Todd had a band called Spunk, I was in high school and their drummer, David, worked at a music store with my brother. He called me and said, "Hey, we need a guitar player. When you get out of school can you come audition?" So I did and we started playing shows. I think the first show I did with them was in Dallas the day Kurt Cobain died. I fell asleep in the van on the way and I had my shirt off, it was so hot. I woke up and they had Sharpied "the Burly Piglet" on my chest. On the kick drums they had painted Burly Pig Rock, and Todd started calling me the Burly Piglet and it just stuck. Even two bands after Spunk I was still "Piggy", I couldn't get rid of it. It's actually all Todd's fault.

**S: Where did the 'D' come from?**

M: After Spunk the drummer and I formed another band called the She Demons, which was like an art rock/pop/avant-garde/metal/fusion thing. We were all drag queens from outer space. Unbeknownst to me, there was another band in North Carolina forming called the Frankenstein Drag Queens with Wednesday. The She Demons became kinda like the Bioneros where we all took the last name Demon. That's where the 'D' came from—another stupid idea that I'm now dealing with at 40!

**S: I see you helped write "Lucifer Rising" on the last Rob Zombie release, which to me is the best release since Hellbilly Deluxe. How did that process go, and will you be writing a little bit more?**

M: Wellman... Lucifer Rising was one of my riffs that was kicking around from I think the previous record. It was in a pile of riffs that had never gotten used. It's funny how songs happen sometimes, riffs always find their way back if they're good. Yeah, writing with the band is great when it happens and sometimes those guys have it all figured out and that's great, too. Sometimes things snike it and sometimes they don't. My role in the band has always kind of been as coining guy or stage guy, that's my thing. I'm happy with that.

**S: Tim Burton films, we're both fans. What kind of films and characters can you more**

**closely relate to?**

M: Ed Wood is my favorite. Not only my favorite Tim Burton film but my favorite



movie of all time. There's just so much heart in that movie, so much romance but without it actually being romance. So much passion in that movie about what Ed was trying to do, and about how important all of those people were to him. You get the feeling from that movie (whether it was reality or not) that when you want to accomplish something, if you surround yourself with the right people you can pretty much do anything. I think that's the underlying thread in the movie for me. I've watched it probably 300 times, I know I saw it eight times in the theater when it came out. I went to a bargain theater and sat there for like two days, watching it over and over, just studying it. It's the perfect movie for me.

**S: Yeah, if you break it down scene-to-scene, he did a really amazing job.**

M: The writing and everything. And Big Eyes, which I just saw a couple of weeks ago. It's great, too, the same writers. It's indie, small scale, not a lot of showbusiness going on, you know? Nothing's 3D, so it

was nice to see another lo-fi version of just storytelling.

**S: You like to read, as do I — any recommendations for people, something good to read?**

M: A friend of mine just gave me some Alice Bailey books, esoteric stuff, so I've just started diving into that. I'm currently reading the "The Afterlife of Billy Higgins". I do yoga and I meditate, I read books on that stuff. One thing that I've been interested in is what possibly happens to us after we die. So I've been reading about the different probabilities of that, it's just interesting to me, y'know?

**S: Are there similarities between different people's interpretations, or are they all very different?**

M: There's a lot of common points everybody's got, but it's nothing about religion. Just spirituality and even some of the science that's out there with probabilities, and is there a god or is there not a god. I don't know, it's all interesting to me.

**S: So we met through Blaise, the former bass player for Rob Zombie — how did that change occur?**

**What was the audition like, and how did it feel to switch up from primarily playing guitar to becoming the bass master that you are?**

M: Man, that's a long crazy story... The paraphrased version of the story is Blaise decided to make a career change and join Gary's band and called me and asked if I wanted to play bass.

**S: Had you played bass much prior?**

M: Nope.

**S: But you're a good guitar player so it wasn't too much of a switchover, right?**

M: It wasn't too much of a switch. I just had to figure out which bass I needed, that took a minute. When I first joined the band I was, like, wow! All these different tunings and all these songs — how am I going to do this? I got every single bass I possibly could and I played all of them just to see what felt natural to hold, because I'd been holding a guitar for 20 years or so. I learned guitar

By watching Johnny Rameau — that's how you play guitar. You wear it down here and you beat the shit out of it. So I had to find a bass that felt right for me to do that, but I have these little lady-fingers and this little frame. It looked weird, like I'm holding a tree.

**S:** We both grew up watching those Rankin Bass trippy puppet stop-motion animation things they had every Christmas. What was your favorite one?

**M:** Mad Monster Party is a good one, that's a classic. When that stuff came on, my local station had this special logo that would come on and it was always the Wednesday before school got off. You'd see this special logo come on, with a trippy rainbow thing that would swirl around and you were like, "Oh, shit, here it comes!" and it was always either Charlie Brown or one of the Rankin Bass shows. Those shows come... if guys like us get nostalgic for stuff, that's the definition of "nostalgic." That's the stuff where you see it and you're instantly a kid for at least two seconds, and you have that warm, cozy feeling like everything's ok. "There's the logo! There's Frosty! The world is at peace!" Everybody has that moment with those shows.

**S:** You primarily grew up in Texas, what was your childhood life?

**M:** Records, art... My family was a band before I was born, my brother played drums, my dad played bass, and my mom played guitar. My mom was a huge Buck Owens fan, so I grew up with Hee Haw and we had all the musical records. My Fair Lady, Carousel, South Pacific — all that stuff. My brother was into KISS, rock-n-roll, Van Halen...

**S:** He's older?

**M:** Yeah. So I had my brother's KISS records. I loved soundtracks, like John Williams' scores. My first records were my dad's Johnny Cash live records, KISS Alive, the Star Wars soundtrack, Fiddler on the Roof... that's what I grew up with, I had everything to pick from from the time I could put a record on my Fisher Price record player. That really affected me. Then I got records of comic books where they would act out

the story, like the Batman one.

My parents would just let me make a mess, I had construction paper and glue and markers and paste everywhere.



Photo: Matthew McKeown

I was always making monsters or super heroes and tacking them on the wall. We had instruments in the house, too. I had a drum set, guitar, basses — I'm really fortunate I had the childhood that I did, because that totally makes us who we are.

**S:** What's one of your favorite Hammer films?

**M:** "Horror of Dracula," without a doubt, that's the one.

**S:** What actor would you say you relate to the most?

**M:** I always thought the Christopher Lee Dracula was absolutely terrifying. Obviously Lugosi is the master, but if you're gonna pick somebody else to play Dracula throughout history, then Christopher Lee knocked the shit out of it. He was tall, he was strong, and he was terrifying.

**S:** What other interests do you have aside from your current job with Rob Zombie?

**M:** I'm always writing something, some song. There's always something on the stove with that. I started writing some poetry, that kind of stuff, which is kind of fun. I'm a professional babble. I try everything, but I've just been enjoying actual writing. I also used to do some graphics, album covers and art for people. It was fun, but since technology has shifted that stuff has become less important, especially to bands. It's all been reduced to pixels.

**S:** Poe, H.P. Lovecraft, Stephen King, Clive Barker, they're all pretty crucial in the horror world. Are they important to you?

**M:** Oh, yeah. Poe is a big one. I had an amazing English teacher in high school, he turned me on to Poe. Every time I see a collected works of Poe that I don't have — some old version or alternate cover — I buy it. I have probably 25 Poe books that I don't read!

Lovecraft is a big one, too. I still read that stuff and go, "What the fuck was he doing?"

**S:** I know, he was crazy and way ahead of his time. He's still very relevant today.

Aright, so talk to me about what's coming up with Rob Zombie — what's the next step that you know about, are you making a new album or anything?

**M:** The album's done, I put some bass on it a couple months ago. It sounds rad.

**S:** Cool, how many tracks?

**M:** A lot. It's a full album. I don't know if it's gonna come out as a full album though. There's a live album coming out, too. I think we've got some European dates in the summer, so there'll be a live record in the summer and hopefully a studio record and a tour.

**S:** If you had the opportunity to meet Billie Corliss and Lugosi together, say over coffee or soup, is there something you'd want to ask them?

**M:** I think I would probably want to know

right they really felt about each other. I don't know that I'd want to ask them together, or maybe I would because I'd only have one chance. And just watch the sparks fly.

**S:** A while back you guys did a short tour with Maroon. Without getting too deep into it, what was that like for you?

**M:** For me it was fine. I was the one guy in the band (aside from Rob) that hadn't played with him, so I was kind of an outsider. There wasn't any weirdness for me, you know, it wasn't my ex-girlfriend. It's two completely different bands with two completely different ideas of how things should work. We got through it, but every now and then you feel those bands that just don't function the way you do, or facets of those bands that don't function the way you do and you have to feel it out. Everything can't always be easy. We go on tour with Alice Cooper, it's easy. Everybody knows everybody, we all have long-working relationships, everything's cool, we're all friends.

**S:** I get it. How is it playing with Ginger? The rhythm section is awesome, you guys looked right in the pocket, it seems.

**M:** Yeah, he's the third drummer since I've been around, almost ten years I think. Playing with Ginger is great, he just keeps it real, man.

**S:** He's an animal, like a controlled animal.

**M:** Yeah! He's a very groove oriented drummer, which works really well for Rob's stuff. I like the ones and hitting his marks then my job's easier.

**S:** Starlog and Fangoria: Influences when you were growing up?

**M:** Fuck yeah! Fangoria was a big one, and Starlog. There was an Ethan Hawke movie when he was a kid called "Explorers," River Phoenix was in it, too. Those kids built a spaceship in their backyard. Great movie — weird aliens that looked like magpies. That was the first Starlog I bought, it had that movie in it. It had just come out and looked cool to me. My first Fangoria was, I think, *Nightmare on Elm Street*. It was later, maybe part IV. It had Freddy on the cover with a big hand coming out. I think I bought it because Ethan was in it.

**S:** You had to!

**M:** Yeah, she's assing.

**S:** Obviously you're a fan of comedy — are you a Carlin or Bill Hicks fan?

**M:** Of course! Carlin — well both — I think



Johnny Ramone © Greg Gorman

were geniuses. Carlin especially because he was just around longer and dropped some crazy wisdom on us humans that I don't think we've fully absorbed yet.

**S:** How was the Johnny Ramone tribute for you last year? Had you done anything like that before? Was it cool playing in Hollywood Forever cemetery, in a mausoleum?

**M:** No, I hadn't. It was weird and really neat just for me personally. I don't know if I've ever told this story, but the Johnny Ramone statue — Wayne took made that.

**S:** Yeah, Halloween Town Wayne took.

**M:** Yeah, an amazing guy. One of my early jobs in LA was working at Halloween Town and in the morning I would work with Wayne.

It was when he was making that statue, he was pulling it out of the mold. I worked for a couple of weeks while they were finishing it up. That was my introduction into Wayne and Halloween Town, which was a referral for me to get in the band since Wayne was working with Rob on the Devil's Rejects. So Wayne, that statue, and Halloween Town are kind of the epicenter of my LA existence in a weird way.

Johnny was a big influence for me on guitar, that was really it for me. As soon as I saw Johnny I thought, "Now it makes sense." You know, I saw Johnny Cash playing, but I didn't know how to do that, but as soon as I saw Johnny I went, "Oh, this I can do. This is step one." And I'm still on step one. To be able to pay tribute to someone like Johnny with the spirit of these things in the air, with Wayne and Rob there, the band there, and seeing Ulada Ramone there — Seeing all those people just celebrating the Ramones and what they left behind was really neat for me to see. It was a cool full circle thing of my childhood that just came back around and I was like, "Cool!" This is everything that I've spent my life celebrating all in one room.

**S:** In one night.

**M:** Yeah, that was just my own personal thing. It was such an honor to be a part of it all.

**S:** Alright, well we're gonna wind this up. Oh, I wanted to ask you about "Black Victory," is that something that you do, is that part

of your life?

**M:** Yeah, I mean I'll do some t-shirt designs here and there for it. It's been kind of an outlet for me to make a record and get that record out. I've tried to keep it going, it's tough.

**S:** It's hard when you're multi-tasking the way that you do.

**M:** Yeah, one of these days I'll just pick one thing and do that.

**S:** I don't believe you. I believe you'll be dead before you do that (laughter).

Listen, thanks, we had a cool time here. I appreciate you coming and hanging out with me.

**M:** Of course, thanks for having me.





**VINCE RIPPER**  
AND THE **RODENT SHOW**



**W**e love that juicy green vinyl! We want to cut this thing with how closely it resembles a sour apple jelly sandwich! How did you go about picking the songs for the album and what are your favorite songs?

**RF:** Vince Ripper and the Rodent Show started as a live DJ show... A live karaoke show basically. We were spinning sort of 1950's and 60's garage rock or r'n'b tunes and getting people in clubs and bars to dance. I'd be introducing The Sonics, or Howlin' Afolios, or songs that would relate to the show. More and more people started asking why we didn't do some live stuff, as well as throwing in the DJ tracks. People were saying the Flend stuff, why don't you do some Sex Flend stuff, maybe throw some Cramps stuff in as well? That's how it initially started. I went into the studio with some friends of mine and did some backdoors. We did New Kind Of Rock, we did Starshine, we did Smells Like Shit, and we just started bringing them into the show along with all of the vinyl we were spinning. There it just started to morph, and morph, and morph... Eventually we decided to just drop the DJ side, and make it more of a live set by fusing the Cramps with my history with the Sex Flends. Just picking the elements that would work in the show. We have a 3D section of the show where I hand out 3D glasses for everybody.

We've got a big screen, and everybody's got 3D glasses on. The video that's playing is an old film from 1961 called The Mask. Luc Laurent, who he did The Cramps, he wanted to remake it. There's a thing that says, "Put on the mask! Put on the mask!" Put on the mask! This guy puts on the mask, and there's all these sentences and it's all 3D with eyeballs coming out of the screen. If you ever see photos of people with the glasses on at our show, that's what it is! It's just a looking like gag, you know? It's that kind of lookiness that we're trying to keep within the show. So that's how it all started. It started as a DJ Show, and it's morphed now into doing Flends and Cramps stuff, and now other stuff we're looking at doing now. There are other avenues that we want to go down.

**GN:** They [Allen Sex Flend, and The Cramps] mesh very well, I didn't think of it before, but just listening to the tracks, listening through your album, the intermingling songs mesh very well. It's awesome!

**RF:** We're doing new stuff, as well. We're doing Mystery Flend, at the moment... We're doing The Most Evilated Potentate Of Love, Smell of Female... I want to try and mold doing all of the obvious stuff and do stuff that used to get the dance floors rocking! Mystery Flend should be good once we've finished doing that... One

of my favorites, as well. Flend stuff is endless for me. Because I know it all, I can pick and choose whatever I want to do. We just recently did Whippy Gotti Weekend. That happens twice a year here in North Yorkshire. Throughout the weekend there must be over 11,000 punks, and goths, anarchybros punks, and goth hounds that go there. We did that on a weekend to about 400-500 people, which is pretty cool. They got it! Even though we're not a goth act, people get what we're doing. They remember the old Sex Flend side. When I was growing up you'd often see kids with leather jackets that would say "Allen Sex Flend," but then it would say "The Cramps," across the bottom. The two always seemed to work well together strangely, but we never did a show with The Cramps. Never.

**GN:** I sadly never got to see The Cramps live.

**RF:** I was very fortunate. I saw them in 1982. That was the first time I saw The Cramps, and saw them about 4 times. Pretty quite lucky to see them, really.

**GN:** You obviously mentioned a little about your stage performance, are there any pre-show rituals that you go through before a show?

**RF:** Yeah sort of funny, to put it into a nutshell,

Vince is sort of like Brian Fyfe from *The Monster Rancher*. Vince designs all the props, he does all the mixing on stage, he does all the lighting on stage, he controls everything. So prior to a gig, I'm in the dressing room getting my makeup on, getting myself prepped up, having a couple of runs, and Vince is outside making sure everything is working. If it's our show, and there's no support bands or anything like that, and it's just us we can relax and we can say alright well we've soundchecked everything so in order the projector is fine... Sometimes if there is somebody else in the bill with us, Vince has to go out before we come out onto the stage. We don't really have any rituals. I just have to make sure, because sometimes when you put the tonnes in they go straight in... Sometimes it won't go in! Sometimes it can take ten minutes in the blink of an eye the show is over. It goes so quick! The show is about 55 minutes long, just under an hour, which gives people that thing, if it was too long it would drag on too long. We're not a band, it's a show, so I think 55 minutes is quite decent enough time.

**GN:** How did you develop your onstage persona? How did he come to life?

**RF:** I think that morphed with the early stages of *Lux Interior*. The whole show, really, was a nod to him when we started because unfortunately he passed away. It was very sad, indeed, because he passed away the day before my birthday. Just a horrible experience. What we are trying to do is just keep the vibe going in some shape or form. With the music that was influenced by The Cramps, and The Coypus themselves. That whole sort of spooky kooky vibe about them and the science fiction, space ship, UFOs, zombies, tongue in cheek humor to the rock n' roll. Still keeping it dangerous with the Sex Pistols stuff thrown in there. I was fusing quite a few characters together... Chitty Chitty Bang Bang, Something Wicked Hath Begun, Alice Cooper, of course from about 1975-82, Nik (Pierel), of course, Ian Chaney, Jack The Ripper, just a scatter sort of creatures that creep and crawl on the stage. Not your sort of demonic like Marilyn Manson vibe, or your death/black metal vibe. We are billows and billows of miles away from that... The Adams Family, The Munsters, Beverly Hills Cop...

**GN:** I was going to say oooh spooky!

**RF:** Yeah... Yeah! Stuff like I was witching when I was a kid. The Munsters were everything to me

when I was a kid. The Adams family was a little bit too serious for me, sometimes I didn't quite get the humor. Herman was just so brilliant he upturned the horror humor because he was a bit dumb, really, but Lily loved him. You could tell there was lots of love in the end... Antidote, and Grimace doing his thing. There was just so much rage going on it was so there is a lot of that, I suppose, in my character. When I came out I act a bit dumb sometimes on stage, but with a bit of the "this is my stage" thrown in. There is that Alice Cooper influence. Its fun! That's why the album is called 'It's Fun to be a Monster' because it is all it fuses all into one character the mixture of influences.

**GN:** Vince sure can shed the hell out of a theremin!

**RF:** Oh yeah! He loves that! He's just bought a new one, it's a digital theremin, and it's huge! It's just brilliant! He's still just going through the manual to get it to work. I said, "Took... for new just keep to the original one... Your old one." It's good to have the theremin, because it adds a bit of realism to the backing tracks. It sounds like I've got Luc and The Coypus behind me, and the Pinks behind me, but the theremin adds a bit of magic. People remember that sound. It's like, "Oooh! Aaaa! That's pretty cool!" It's just a different sound.

**GN:** It's definitely an underrated instrument.



**RF:** Yeah. That was another thing about introducing it. Vince was a very popular DJ here in Blackpool on the club scene. There was a club called Jinx where he used to DJ, and he had a sort of celebrity status. People used to come in to see him, so Vince knew the in-and-outs of DJing and how to work a dance floor. With my knowledge, with what I had musically, and Vince, it sort of works quite well. It sort of splices together very well.

**GN:** I'm a big Allen Sex Pistol fan, so I'm excited to be able to ask you some questions! Tell us a little about your experience working with the band, what albums you were involved in, and what songs you helped develop...

**RF:** I joined Allen Sex Pistol in February of 1987. It was a bit of a mind blowing experience, really. At the time, I was in a band called The Tanglep Crumpers. The manager of the band had his own video production company, and there used to be bands all over the place. Allen Sex Pistol was one of the bands. He knew I was a big fan of the Pinks, and to cut a very very long story short... The Tanglep Crumpers supported Allen Sex Pistol. At one of the gigs I got a really long sound check, sound checking the drums. I started to do some Allen Sex Pistol beats, and unbeknownst to me, Nik and Chris were at the back of the audience listening to me. It was sort of a live audition clock and dagger kind of thing. A couple of weeks went by, and then Nik called me. He basically asked me what I was doing in the new year with The Tanglep Crumpers, and he asked if I would be interested in coming to London to have a bit of a jam with them.

I was like, "Yeah... That sounds pretty cool." I was trying to be as cool as I can, you know? I was about falling on the floor having a heart attack! I got picked up and I got taken to London. I was in London for about a week and a bit, and I started recording the Here Gums album. That was my first session with the Pinks, doing Here Gums. I was on You Are Soul, and Death, and Book On... They were the first three tracks I recorded with the Pinks. Then I went on tour. I was with the Pinks for about seven years on and off. We went all over America twice and Germany several times... I was on Too Much Acid? album, on the Another Planet album, Curse, and my final album was Open Head Surgery in about '95. I've done about 4 albums with the Pinks and about 15-20 tour dates everywhere with them. I met Alice Cooper, Kurt Cobain, Grace Jones, Billy Idol, Tommy Lee. He was interesting. It was a weird gig. It was

# VINCE RIPPER

## AND THE RODENT SHOW

like a Chinese restaurant in Hollywood, but they turned it into a music venue, it was peculiar. He came into my dressing room and said, "How can you play over all of that fucking noise?" That's what he said to me! Because he's this cool drummer, you know? I said, "Well I just lock in with the drum machine," and he said, "Yeah, but it's just me!" I said, "Well, of course it is!" He says, "Well I'd like to do that," and he just gives me this huge bottle of Jack Daniel's. I actually still have the bottle in the house 20 odd years on it. It all changed a bit after that. We were due to do a new album in about '92, but Nik and Chris got offered to do a soundtrack for a computer game. Which is pretty cool, working wrong with that, but they spent all of the money on that instead of a new album. The record company got a bit pissed at that. Me and Doc, who was in the band at the time, didn't have any involvement in it. Then things just sort of disintegrated, really. We just kind of moved on, and then that was it. I did a good time.

It was exciting especially being at that young age, and being a fan of the band I was in the fan club for Chris's sake! It was pretty surreal. To start being in the band as the drummer. Joining He-Ha was the original Sex (and drummer, as we know, so I took his position. Then when Neil Highmore left, the guitarist, I took his position. I became drummer and guitarist. My first gig on the guitar was in Germany. There were 1,000 people there! Some of the New Church were on, the Carcass were on, but Alien Sex Planet were headlining. It was my first gig on guitar in front of 1,000, and it was just fuckin' wild! I came off stage and Nik said, "You did it!" I thought, yeah okay. I kind of like this. It went from being behind the drum kit to being upfront and playing guitar.

Getting back to Vince Ripper and the Rodent Show. Now that I'm actually fronting something, I'm a front man with all these clats and thrown in there. Many people said to me over the years that I should be a front man, but I never wanted to front a band because I didn't know how it would work out. With working with Vince, the show and everything. It's a bit more compact, it's a little bit controlled, it's

a controlled environment. There's no bass player giving me shit, there's no drummer giving me shit, or guitarist saying, "You can't hear my guitar! Turn my guitar up!" There's none of that. It's all very controlled. Sometimes we agree to disagree on stuff, but it works for the better when we're coming up with ideas of what songs should work. As I said earlier, Vince really is sort of the Ewan Macdonald. He is the Peter Dinklage. He creates the show. That's why it's called Vince Ripper AND the Rodent Show. That's how it works. Some people get confused sometimes. They think I'm Vince Ripper, but I'm called that, I'm a rat, I'm Ratboy! It's obvious that I'm the rodent show. It is fun. We do have a laugh doing it. We're like two little kids in a sweet shop, or a horror monster shop. It's like, oooh what about this what about that?

We're just introducing a head of the moment. My wife used to work at the wax works, so she used to do all the horror stuff and all of that. She's just helping in painting a head up at the moment. Tom Hanks, believe it or not! Sort of like disassembled. He's looking cool! Vince has got a big bass bowl that his head's going to sit in. We're putting wires coming out of it. We're going to sort of trail it on stage, and introduce him as the third member of the band. Just adding kooky stuff to the show. I know the magazine it called Gore Mail, which is fantastic, but we don't have any specific gore in the show. We're gore and everything, it could talk to you about Herschel Gordon Lewis all night, but yeah it's more kooky horror that me and Vince are into.

**QW:** A little more on the campy side!

**RF:** Yeah!

**QW:** Are you guys planning on invading the US with the rodent show anytime soon?

**RF:** Maybe! It's a massive operation though, really. It's cool. With me being a family man, as well, it's not just an easy hop-skip-jump to America—LA seems to be very interested in what we're doing. There's a guy called Dave that has a DJ night called Release The Eels. Dave used

to have a session with Heller Skitter club in LA. They're playing our stuff, and they're getting a! People are asking, "When can we see these gyps? Where can we get their stuff?" so there is a bit of interest there. Maybe going to LA and doing a couple of shows in LA, but not in the foreseeable future. It's in the cards. We need a bit of an army, we need people to help us out so what we're doing.

**QW:** Well since we are a horror magazine, let's dig into the blood and guts! What kind of horror films are you drawn to, and what are some films that you've found really influential to you and your music?

**RF:** I'll start from the beginning, for me it's gotta be Hammer Films. From the age of about nine, I watched The Beetle with Jacqueline Pearce. It terrified me when she came out of the darkness at the beginning of the film. She comes out of the darkness, and she bites that guy and it goes all black. It was that, and then I got introduced to The Plague of the Zombies. It was these two films, funny enough. Before I saw Christopher Lee. It was The Plague of the Zombies and The Beetle. I think they were on a double bill or something, but it was all the British horror films. At the time, there was a kids magazine called Monster Mag. You could pull it all out into a huge poster, it was amazing! They are so rare at the moment. Luckily I've got the whole collection in plastic sleeves. It's Hammer and Amicus that lies deeply in my heart. There's a guy called Peter Walker who did some movies in the 70's that were very gory. There was a film called Frigateside by Peter Walker. It's set on a ship, and the rats bite! They both get released from the mental institute, and her daughter used to bring her brain, and she used to eat human brains. Check it out if you've not heard of Peter Walker because he is sensational! You can get his box sets. There's Frigateside, House of Whispers, The Cemetery. These are really gruesome British horror movies from the 70's.

Amicus Films was like an offshoot of Hammer that was built by two American entrepreneurial guys. Milton Subentry, he

was into making a lot of money, but he was an American guy who wanted a sort of rival of Hammer. He wanted to stand up to Hammer and say, "No we can do this too!" When he did, he moved to England, and he basically stole all of Hammer's actors, and sort of Hammer's sets, and Hammer's stories. As a kid you were growing up watching thinking, "Is this a Hammer film?" But not! It was an Amicus film... So Amicus and Hammer were both very much rivals.

So Amicus, they did stuff like the Fortification, they did Tales from the Crypt. Amicus is sensational if you ever get a chance to watch any of the Amicus films. WOW! Super!

Oh, the American side of stuff, I used to like Poe's stuff. I used to like Pe and the Pendulum. Vincent Price stuff, Dr. Phibes, of course, Theatre of Blood, there is a lot of the American stuff that I like. [Henschel Gordon Levin] 'See Thousand Maniacs!' Then I even got it, coming closer to the time, John Carpenter, George Romero, opening up into a different arena of horror, really. Texas Chainsaw Massacre was an outstanding film! Scarily! I think the coolest American film that got me as a kid, because I was doing a lot of drugs at the time, expanding my mind, it was The Evil Dead. It was with a friend of mine, Barry, and we were dropping loads of magic mushrooms. He says, "Hey, I've got this film called Evil Dead." It was just a VHS that just said "EVIL DEAD" on it, and we were just coming up off these mushrooms, so I was like fuck, I don't want to watch this MENTAL! The thing which was so weird was we were so high off our faces hallucinating that the film had finished, but we thought the beginning of the film had started again. You understand? I like in reality the film had finished, but the way the camera pans on the floor, that's what we were seeing when we were watching it. It was intense! So Evil Dead, for me, totally tried my brain completely!

GN: That's a good quote right there! They should print that on the back of the boxes. "The Evil Dead totally tried my brain!" - Kathy Kirby

BF: [Laughs] [Laughs] 'The modern stuff, I'll be honest with you, is a little bit mad for me. There's gore, and then there's GORE! You watch and of this Japanese stuff, and it's just beyond BEYOND gore! I used to like Ted Terts, Peter Jackson, where that first came out. It was just sensational, but you knew it was cheesy, and you knew it was making, or a prosthetic, or whatever. Now you've got stuff like Saw and Hostel, and other films in that sort of realm. It's



a bit like, fuckin' on really? Do I want to watch somebody get their fuckin' eyeballs pulled out?

GN: It's torture porn, as they call it

BF: Yeah. Now if it was a zombie pulling your eyeball out, and pulling your face off, I can do that! That's what I can get into. When it's just a straight guy in a suit, or somebody working in a store that decides to go fucking crazy, it's too real for me. That kind of stuff. I'm more of a neo-escapee kind of person. I like to go into a place where its kind of like watch it, shut the door, and then escape on.

GN: That's why I like some of the Japanese stuff. It's SO over the top that it isn't believable anymore. There is one with this big monster that's got these big tits, and it shoots like acid milk from the tits.

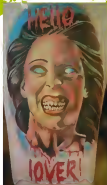
BF: That's sensational! I used to work at a horror show, as well, before I did the Vince Ripper and the Rodent Show. It was called The Pussie Bel Terror. It was a walk through, and when you got into my cage (I was Dracula) you had to be very quiet. I you weren't quiet, you'd get it! It was brilliant because you have The Executioner in there, you have creepy people, it was like

a proper walk-through horror show. I used to come out squirting blood out of my neck, being Dracula, and I used to attack people. You weren't physically allowed to touch people. I was raised up about 4 foot, and they'd walk through in sort of a single file, and you put, and say "How dare you have this relationship with the master!" It was great! It was brilliant!

GN: What's next for Vince Ripper and the Rodent Show?

BF: We're doing the 7" single which is due out in June. Then we're going to be looking at doing a live album. That's already been recorded. Then there's probably going to be another studio album by then end of the year. We've got like eight songs pretty much completed for another album. We're not a touring act, because of my commitments at home, and Vince's commitments, but we try to do shows that are quite explosive, and quite cool! We do probably one or two shows a month - something like that, it makes it more of a jack-in-the-box live. People come to the show, and it's like the fuckin' freaks are here! They're here! We try and create that kind of vibe. The twisted chaos is in town, so get on board with your 3D glasses!

# KAT WIL SON



**H**ey Kati! Thanks for dropping by to answer some questions for us. Let's get cozy and talk horror. What's your fave horror film?

**Kat Wilson:** Hey soooo, it's probably the hardest film genre to pick a favourite from because there's so many subcategories like silly horror, B-movie, slasher, etc. I love anything Sam Raimi and Peter Jackson and since being educated by my husband, I have really started appreciating Amicus port mantras and Hammer classics. Among my all time favourites is *Return of the Living Dead* though. That's why I was super excited for this issue!

**GN:** There's a lot of awesome tattoo work in your portfolio! Mostly horror and pop culture from the looks of it. What do you like working on the most as far as subject matter?

**KW:** Thanks for the compliment on the work! I like working in a semi realism style and tend to sway more towards portraits more

than anything else. I'm not fussy really as long as there's a face in there somewhere! I tend to do lots of kids portraits which is great but it's always really exciting when I get to do film stuff, especially if it's a film that I happen to love.

**GN:** This here issue is *Return of the Living Dead* themed. It being the 30th anniversary and all... How big of a fan of the film are you?

**KW:** YES! *Return of the living dead* has been a favourite since the first time I saw it. It's just everything about it. A perfect mix of gore and humour with great effects and at least an attempt of an explanation for the outbreak (albeit ridiculous ha ha) not to mention probably the best soundtrack of any zombie film ever.

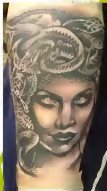
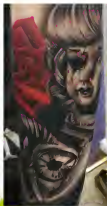
**GN:** If you were able to tattoo a character and a scene from *ROTLD*, which would it be? You can pick as many as you would like... I'm feeling generous!

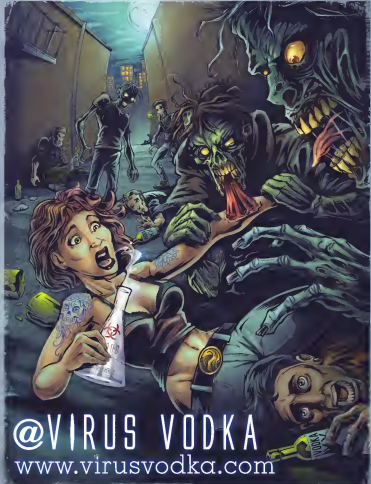
**KW:** I'd could tattoo a scene from that movie? Hmmmm so many great ones! I love Ernie, so probably a portrait of Ernie saying something grim like he does or just a great picture from the scene where the zombie's on the radio 'send more paramedics' I actually have that line tattooed on my leg!

**GN:** Word on the streets is you have your own tattoo shop? How did that come about and how has it been treating you thus far?

**KW:** Yep, I've had my own studio, Hello Sailor for around 5 years now. I used to be in a partnership but went solo last year and since then, everything's just been on the up and up. I've got a great team who are all amazing at what they do and the studio's just such a happy place to be. It's always a bonus when you not only enjoy what you do all day but having such great people to work with too. I feel very, very lucky.

# KAT WILSON





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